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Modess selected
Monogram Art Studio...

because

it takes flair to create a fetching theme, wrap it up in a flock of variations, and execute them vividly, each one more winningly than the next. That's the reason Personal Products, division of Johnson and Johnson, chose Monogram Art Studio to fashion a series of mailings for Modess. Dealers found them dramatic. Monogram believes good taste goes hand in hand with visual boldness. Dealers stocked record volumes of Modess, in part, the client says, because of the Monogram sales-styled thinking and design. Could your product or service use the Monogram flair?

MONOGRAM ART STUDIO, INC.
515 MADISON AVE., NEW YORK 22, N.Y.
PLAZA 3-8974

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● **AFFILIATED WITH OWEN-MASTROPAUL**
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MODERN NOTEPAPER

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Art Direct

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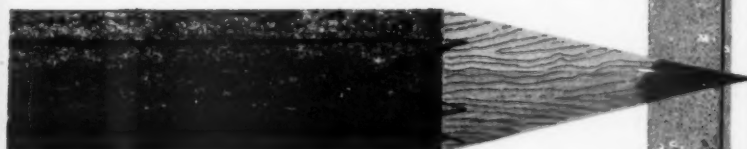
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roman - italic

2878n WESTERN DESIGN with las
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3098n POWERFUL headlines quick

DO YOU USE PHOTO-LETTERING? A POST CARD WILL PUT YOU ON OUR MAILING LIST.

SLIDES



**preparing
art for
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For helpful hints, friendly suggestions or technical advice...that can save you time, avoid errors or help you get the kind of reproduction you want, just call JUDSON 2-1396. You'll be talking to Admaster, America's headquarters for slide know-how and reproduction facilities. Any size or type slide...color or black & white...one of-a-kind or large runs...Admaster can do the job *right*. Tough deadline? Admaster offers SAME DAY SERVICE on all types of slides...including color! As long as it has something to do with a slide, give us a call...anytime.

ART DIRECTION

THE MAGAZINE OF CREATIVE ADVERTISING • OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIRECTORS

magazines fold, merge—for better? for worse?

When Glamour absorbs Charm, one more big consumer magazine will be eliminated. It's been a long parade—American, Advertising Agency, Tide, Farm Journal, Collier's, Woman's Home Companion, etc. Newspapers too, have tottered and fallen or merged. One-newspaper cities, once a rarity, are now the rule.

Yet there are some who see vitality and silver linings in the reduced ranks. The magazines that died, they say, were superfluous, duplicates and not No. 1's in their fields. They lacked vitality and ability to compete. So there's not been a weakening of the magazine or newspaper industry so much as a natural selection, a survival of the fittest. This isn't a matter of being knocked out by TV as some claim, but an actual strengthening of the media by mergers and by eliminating weak publications.

S. I. Newhouse can be expected to pump money and vitality into Condé Nast Publications, the merged Glamour-Charm included. Whitney showed faith in publishing's future by getting involved with the N. Y. Herald Tribune. McCall's new visual vitality and new editor show the magazine industry at a turning point, the optimists say. The publications surviving the post-war weeding out are changing editorial and visual policy, updating, meeting the challenge of competition from other publications and other media. From the turmoil of merger and dissolution some see a stronger publishing business.

There were 20 consumer magazines with million-plus circulation 30 years ago. Only 9 of these 20 are still alive but 30 others have joined the million-plus ranks.

And some, straining hard to see happy results from the chaotic coming and going of titles, can only count the 120-plus consumer magazines that have folded since 1950, the ADs and staffers now working for studios, freelancing with varying degrees of success, and wonder.

Art Direction, published monthly by Advertising Trade Publications Inc., 19 W. 44 St., New York 36, N. Y. YUkon 6-4930. Subscription price \$6.00 per year; \$10.50 for two years; \$7.00 a year for Canada and \$10.00 for other countries. Back issues 85¢ per copy. Publisher assumes no responsibility for manuscripts or artwork submitted. Entered as second-class matter at the post office at New York, N. Y., with additional entry as second-class matter at the post office at Baltimore, Maryland.

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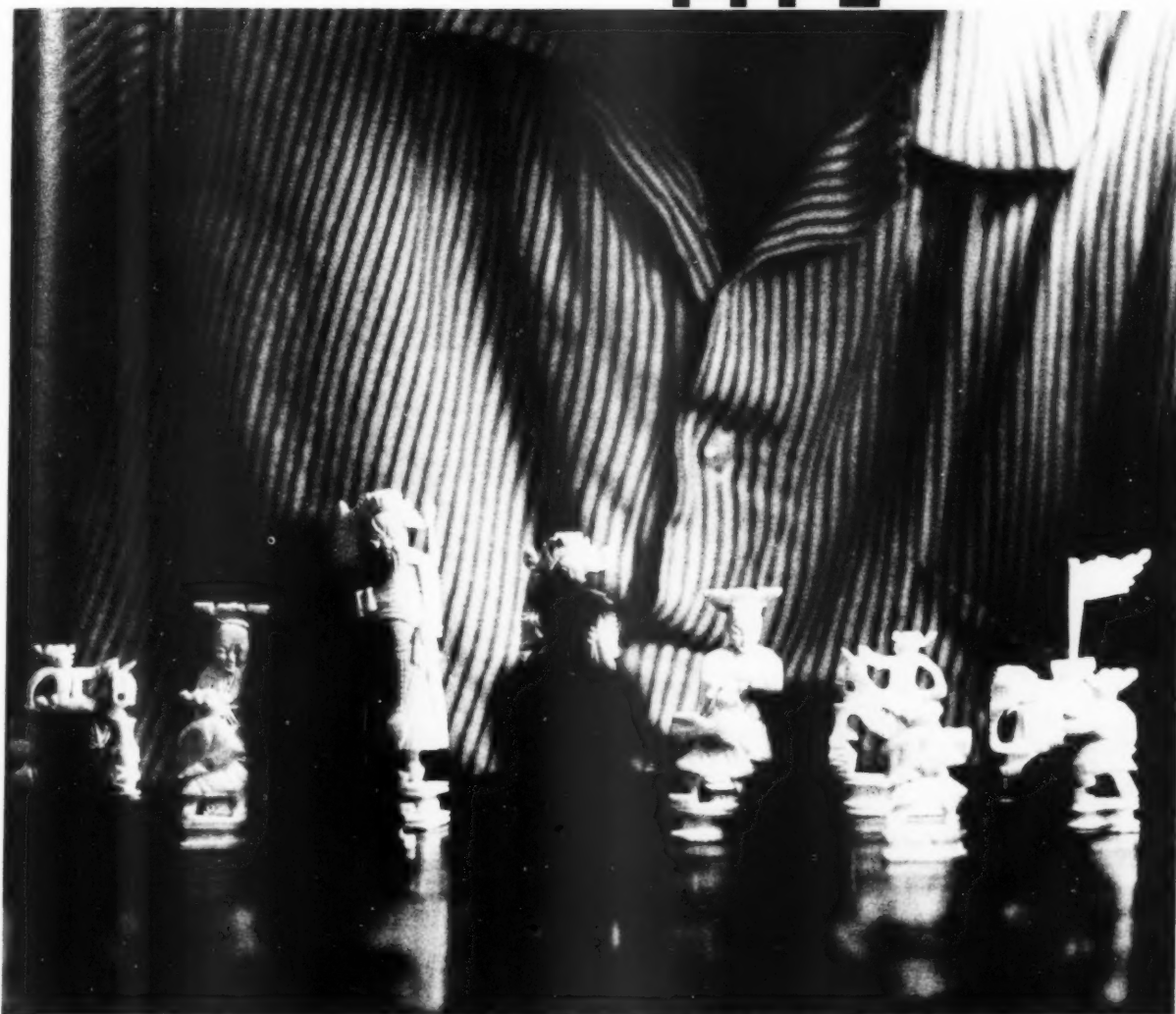
Publisher: Don Barron * **Editor:** Edward Gottschall
Designer: Ken Saco * **Asst. Editor:** Ann Cohen
Asst. Designer: Curt Lowey * **Advertising:** Robert Miller,
 William Kennedy
Circulation: Calla White * **Traffic:** Yvonne Lusard

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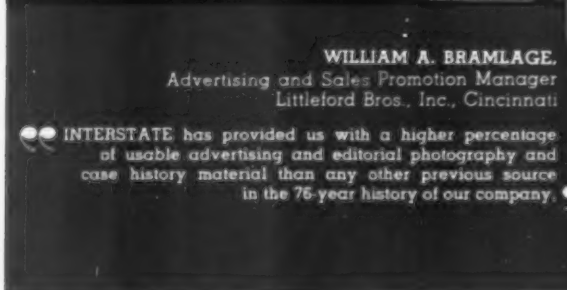
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Cole, Sr
President
Executive
16, N. Y.

NOBODY, BUT NOBODY GETS TESTIMONIALS LIKE INTERSTATE



EARL C. EDGAR, Creative Supervisor
Cunningham & Walsh, Inc., New York

“INTERSTATE is fast, consistently dependable, ‘take-charge’ in operation. For American Cyanamid’s 48-state agricultural campaign, they create for us believable illustrations, and come up with detailed, documented reporting data written in the language of the farmer. INTERSTATE’s contribution makes the campaign a better one.”



WILLIAM A. BRAMLAGE,
Advertising and Sales Promotion Manager
Littleford Bros., Inc., Cincinnati

“INTERSTATE has provided us with a higher percentage of usable advertising and editorial photography and case history material than any other previous source in the 76-year history of our company.”



M. GEORGE SNYDER, Public Relations and Advertising Director
Mobay Chemical Co., Pittsburgh

“INTERSTATE’S work is terrific! While the technical quality of the photos (clarity, sharpness, creativity) is excellent, we never cease to be impressed with their consistency, which in itself is quite a commentary since these jobs are always handled on location, in non-captive areas, and under working conditions that certainly cannot be conducive to a top-flight effort.”



DAVID AUSTIN
N. W. Ayer & Son, Inc., Philadelphia, Penna.

“We have found INTERSTATE to be fast, efficient, thorough, reasonably priced. They keep us informed of the situation during the project, and do a magnificent job on follow-up and delivery. Not only do they understand basic advertising photographic requirements such as composition, color, function of equipment, etc., but they have an impressive comprehension of merchandising and purpose.”



INTERSTATE INDUSTRIAL REPORTING SERVICE, INC.

EXECUTIVE OFFICES: 675 FIFTH AVE., NEW YORK 22, N.Y., MURRAY HILL 8-1880
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WEST COAST REGIONAL OFFICE: 700 MONTGOMERY ST., SAN FRANCISCO 11, CAL., GARFIELD 1-1987
DISTRICT OFFICES: PARK AVENUE BLDG., N. W. COR. PARK & ADAMS AVES., DETROIT 26, MICH., WOODWARD 1-6900
B. F. JONES BLDG., ANNEX, 311 ROSS ST., PITTSBURGH 19, PA., COURT 1-2980
3839 WILSHIRE BLVD., LOS ANGELES 8, CAL., DUNKIRK 5-7181

ALEXANDER ROBERTS: PRESIDENT AND GENERAL MANAGER

PHOTOS BY CINE... (ANYWHERE)...TEN DATE NORMAL DELIVERY

NOBODY, BUT NOBODY GETS TESTIMONIALS LIKE INTERSTATE



THEODORE "TED" LOZIER, Art Director
G. M. Basford Company, Cleveland, Ohio

What I like about INTERSTATE is the complete photographic and reporting package they offer. Maybe that seems strange coming from an art director, but most of us do recognize that we have to be concerned with the effective blending of the visual and copy aspects of an ad. By the integrated nature of the service they render, INTERSTATE is a must source to go to. I like their service... the speed of that service... the good photography, the depth of the stories... and the fact that all of this is done on a simple, matter-of-minutes, 'long-distance' handling."

AL SNEDEN, Art Director
BBDO, Pittsburgh

Our confidence in INTERSTATE is complete. Because they have taken the time to learn our problems, we seldom have a slip-up. Even when I can't supervise the job myself, I can leave it to them to cover virtually any photographic assignment for our clients. I don't have to nursemaid the jobs, we get frequent progress reports, deliveries are made when promised, and their quality of work, whether black and white or color, is high."



MISS ESTHER M. HARRIS, Art Director
Doyle, Kitchen & McCormick, Inc., New York City

The competency, the professionalism, the excellent quality of the finished product are all elements identifying INTERSTATE that I have come to take for granted. What does impress me most is the friendly, cheerful personal attention each of my assignments receives. Nothing has ever been too much trouble, no request has ever been regarded as unreasonable in all the years of my relationship with them."



PHILLIP DEMME, Vice-President,
Director, Art and Production,
Smith, Taylor & Jenkins, Inc., Pittsburgh, Penna.

INTERSTATE is now an integral part in the thinking, planning and execution of our campaigns... a status they have earned for themselves on the basis of surprisingly consistent, illustrative photography coupled with an exacting, dedicated, rare-in-this-day-and-age attention to details. This is a trait that eliminates for us those problems that any art director has come to expect in the application, interpretation and usage of photos made under the handicap of far-from-perfect on-location conditions."



INTERSTATE INDUSTRIAL REPORTING SERVICE, INC.

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ALEXANDER ROBERTS: PRESIDENT AND GENERAL MANAGER

PHOTOS OR CASE HISTORY REPORTS... ANYWHERE... TEN DAYS OR LESS DELIVERY



*Designed to
catch the eye...
set the mood...
start the sale!*

Creative sales promotion design
is our specialty.
It's the Art Directors'
most successful tool
and the advertisers' biggest bargain.
May we show you our samples?

Call us **CI 6-3968**



STOESSEL STUDIOS

21 WEST 45th STREET, NEW YORK 36, N. Y.

business briefs

*Fall-winter boom expected
for art studios, advertising,
general economy*

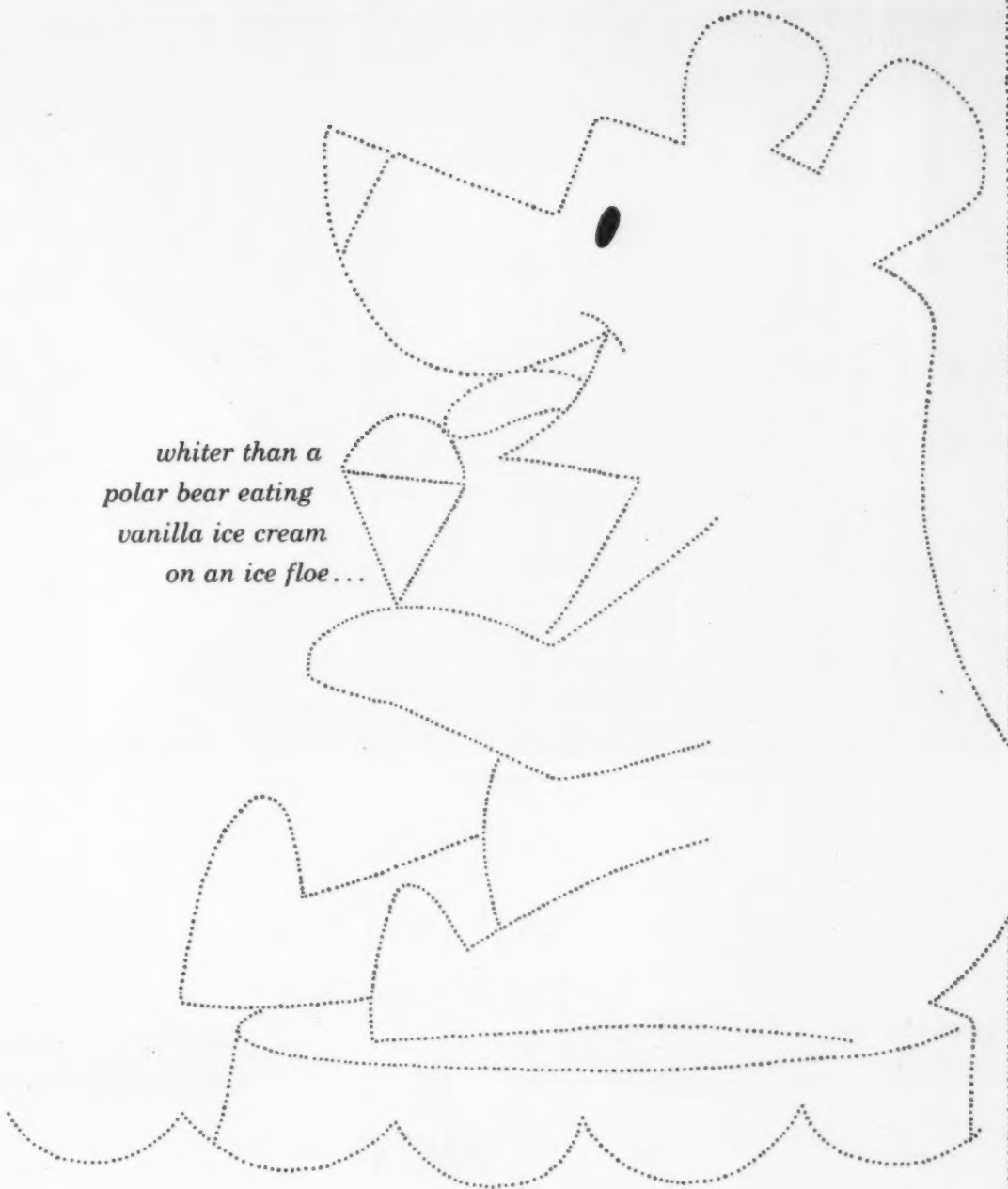
Art studio billings weathered the summer slump. According to CAM Report, studio billings dropped about 20% (24 points, from 135% in May, to 123% in June and 111% in July) but passed mid-summer 14% ahead of last year's July billings, 11% ahead of 1957's average month. If the 1958 billings curve is followed this year, there may be a further drop in August (but it will probably also run well ahead of August '58) and then billings should pick up to at least the levels of this past Spring.

On the profit side, the plus figures of 1959 are even more impressive. Many of the studios are racking up increases with little or no increase in costs. Some, in fact, are processing larger work loads at less cost due to the many economies forced upon them during the '58 recession. For the industry as a whole, it is a pretty safe bet that, profitwise, 1959 will be the best art year since 1954, the year the pendulum swung violently towards photography.

Other signs pointing to strong Fall activity for studios, artists, and advertising generally are the strong spending position of the consumer, introduction of many important mass market products (Corvair, Falcon, Dart, Valiant and Checker Cab new car and Alpine, Spring and more menthol cigarettes, for example). Deceptive is Printers' Ink data pointing to record billings of close to or perhaps more than \$11 billion for total ad volume. Hitch, as PI notes, is that better than 80% of the dollar gain is due to increased rates rather than increased activity.

All major media except outdoor show dollar gains with TV again the biggest gainer. Both national and local advertising have picked up equally—about 6%. Direct mail volume is apparently down, although firm data is hard to come by. Dollar volume is up but increased postage costs count for more than the dollar volume gain for the media. Thus actual number of pieces, or budget for the pieces, exclusive of postage, is down.

*whiter than a
polar bear eating
vanilla ice cream
on an ice floe...*



Eagle-A Trojan Bond Radiant White

It's startling—the way the brilliant whiteness of Eagle-A Trojan Bond *Radiant White* adds impact to a printing job! And it costs so little to put business stationery and direct mail on this outstanding fluorescent bond. It's a new 25% cotton fiber Trojan Bond paper—ideal for every printing process, including raised printing. Comes in standard weights and sizes and envelopes to match. For a sample portfolio, write to Dept. D.



EAGLE-A PAPERS

Better papers are made with Cotton Fiber

AMERICAN WRITING PAPER CORPORATION, HOLYOKE, MASS., MAKERS OF EAGLE-A COUPON BOND AND OTHER FINE EAGLE-A PAPERS



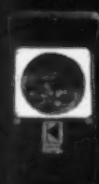
designer — MATTHEW COHEN

contact — HY KLEBANOW

Call **CI 6-2847**

KLEB STUDIO

3 West 46 N. Y. 36



See our slick slide show
of design • illustration
• posters • displays
• packaging • photography
• story boards and
sales promotion



Why argue? Everybody wins with SPEEDBALL. Five styles and 36 points . . . 4 Steel Brushes . . . give you the widest choice of lettering combinations or finished drawings with a flair. For professional work specify SPEEDBALL.



C. HOWARD HUNT Pen Co., Camden 1, N.J.

MANHATTAN PRESS
AL. 10250

*If you're
at a loss...
call Ross!*



R. CUPPARI

RAA



ROSS ADVERTISING ART 1261 BROADWAY, NEW YORK CITY MU 4-4240

art director: CHED VUCKOVIC
 agency: THE ROCKMORE COMPANY
 client: CHARLES OF THE RITZ
 photographer: DONALD BRIGGS
 dye transfer retouching: ARCHER AMES ASSOCIATES



type "C" ektacolor print
 dye transfer
 black & white
 & flexichrome

retouching

involving the use of bleaches,
 dyes, electronics*, chemistry
 and abrasives for the sole purpose
 of insuring the most faithful
 reproduction of your photography
 is truly an art as produced by
ARCHER AMES ASSOCIATES
 16 East 52 Street, New York 22, MU 8-3240

*demonstration on request

contact: ARCHER AMES/LEON APPEL

JEC report...

*how to keep your "job"
 from becoming a JEC case*

A study of the Joint Ethics Committee's files reveals basic situations which recur among artists, agents and representatives due to confusion, carelessness or ignorance. The following Do's and Don'ts are based on those troublesome situations which have produced the most acrimonious debate:

1. DO always give or get a written order. If this were done it would obviate half the cases which come before the JEC.
2. DO try to have a definite price or fee established and agreed to by all parties.
3. You must allow the artist the right to make necessary corrections on his own work; no one else should be asked to make corrections without the artist's consent. Reasonable corrections should be made by the artist without charge, but alterations may be billed.
4. DON'T indulge in speculation. An order is binding with the assignment of a manuscript or a script or, better yet, a written order. If you get a reputation for speculation you have only yourself to blame.
5. In making a contractual agreement between artist and agent, DON'T make the termination period longer than the standard six months; do avoid tricky clauses; do have the percentage and responsibility of each individual spelled out as carefully—and simply—as possible. Remember that a legal contract is for the protection of *both* parties.
6. The late delivery of a job without an OK for more time may constitute cancellation of the contract, but this must be tempered with reason.
7. DON'T contemplate work of an experimental nature on a short deadline. If the style or technique must be new, or requires an unusual treatment, don't gamble on "hitting it" without intermediate discussions during its development.
8. Though a job *can* be refused if not up to the artist's normal standard of quality, such decisions can be held to a minimum. The situation is often a by-product of a rush job. Always allow enough time for the necessary quality to be achieved.
9. When there is a disagreement among the parties concerning payment

(continued on page 90)

Mohawk Superfine Text.

Its quietly luxurious surface and unusually fine printing qualities make Mohawk Superfine first choice among designers and producers of fine printing when quality and good taste are first considerations.

Cover and
Bristol



More snow.

16.50

J. W. Wines

MORE SNOW, an etching by R. W. Wines

Mohawk Paper Mills

123

***BETTER
QUALITY**

HUNDREDS OF NEW EXCLUSIVE
STYLES DRAWN BY TODAY'S
TOP LETTERING ARTISTS

***BETTER
SERVICE**

ALL WORK DONE UNDER THE
SUPERVISION OF HAND
LETTERS

***BETTER
PRICES**

ONE CUSTOM PRICE
ALL WORK GUARANTEED

**Three good reasons for being the fastest growing source of quality
lettering in the country.*

The Headliners Inc
44 WEST 44TH STREET NEW YORK 36, NEW YORK

In Chicago — The Headliners Inc., 152 East Superior Street
In Toronto — The Headliners Ltd., Wellington West at Spadina
In Atlanta — Typography Shop, 2161 Monroe Drive N. E.
In Cleveland — Type and Art, 1375 Euclid Avenue



200 PAGE STYLE CATALOG NOW AVAILABLE

New Kind of Missile with HIGGINS INK



...carry it with you wherever you go!

Good news for artists and draftsmen! New HIGGINS AMERICAN DRAWING INK Cartridge always feeds the right amount of ink into pens and drawing instruments. No mess, no waste!

Compact, rigid, sturdy plastic missile-shaped cartridge fits easily in pocket, purse or drafting sets.

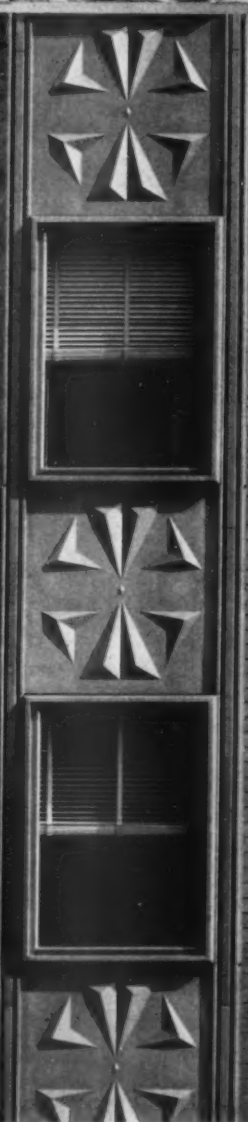
Stands on table, shelf, desk — won't roll off inclined drafting boards! Most convenient way to fill pens — and so economical!

Ask your art or drafting
supply dealer for this new item.

HIGGINS INK CO., INC.
Brooklyn 15, New York

The basic art medium since 1880





**WE
TAKE
SPECIAL
'PANES'
WITH
EVERY
JOB**

PHOTOGRAPHY BY RAY CICERO

DESIGNERS 3

art for advertising 115 west 45th street, new york 36, n.y. judson 2-5083

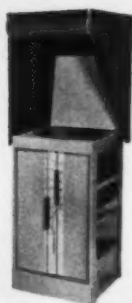
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EXCLUSIVE QUALITY FEATURES

1. **WOOD:** Grey vinyl, removable.
2. **LID:** Fits flush, piano hinge.
3. **FOCAL P. LENS:** 18" x 24".
4. **LIGHT SWITCH:** 110 AC.
5. **BELLOWS:** Heavy duty rollaway.
6. **CABLE CONTROLS:** Of vinyl covered steel chord. Direct-drive focusing provides absolute tuning in a fraction of the time required by crank types.
7. **CALIBRATED PANEL:** Of white Formica indicates settings clearly and accurately.
8. **LENS:** Wollensak Raptor F4.5-32. Enlarges and reduces over 600%.
9. **LIGHTS:** Two 300 watt standard bulbs in swivel mounts provide brilliant image on tracing paper or two-ply Strathmore! (No head shade.)
10. **COPY BOARD:** 17" x 23" (handles a full size newspaper page.)
11. **CABINET:** Rugged heavy ply construction! Beautifully finished in neutral beige.

DIMENSIONS: 42" stand up height to focal plate. Floor area approx. 28" x 24"



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BASS**

states, "We selected Lucygraf for our studio. It has a bright, sharp image and is fast operating. A valuable asset to our office."

MONEY BACK GUARANTEE

This low price is only possible because you are buying direct... without a demonstration. However, if you are not completely satisfied with your Lucygraf, notify Lucygraf Mfg. Co. within ten days of receipt of your unit and full price will be promptly refunded upon return of unit, prepaid.

sold direct only!

NO OTHER "LUCI" operates so quickly and easily or gives a clearer, sharper image. Direct drive cable controls and clear visual calibrations offer no drift focus at every setting. Lens and optical system are the same as in units costing \$300.00 more and up! (Eight diameters, 4 times up or down). LUCYGRAF can be used to make stats or film prints with the use of a darkroom. Sold direct only (no Dealers)...order by mail. Send full payment with order and we'll ship prepaid. Ten day money-back guarantee if you aren't completely satisfied with your LUCYGRAF. For further information write...

LUCYGRAF MANUFACTURING CO.,
1929 N. Hillhurst Avenue, Los Angeles 27, California.

money-back

10 day ^ guarantee

calendar

Nov. 2 . . . Deadline for entries, Illustrators '60, Society of Illustrators, 128 E. 63 St., NYC. Show: members' opening, Jan. 15; awards presentation, Jan. 18; open to public, Jan. 19-Feb. 29.

Nov. 1-15 . . . St. Louis Art Directors Club, Second Annual Exhibition. Awards dinner, Oct. 29, Chase Hotel.

Nov. 12-14 . . . ASID meeting, Planning by Design, in a World of Product Change. Hotel Statler, NYC.

Nov. 16-18 . . . Packaging Institute's National Packaging Forum, Statler-Hilton, New York.

Nov. 17-20 . . . NYADC 38th traveling exhibition, Kansas City Art Institute.

Nov. 24 through Dec. 4 . . . Art Directors Club of Chicago 27th Annual Exhibition, Prudential Bldg. Annual awards dinner, Nov. 23, Palmer House.

Nov. 30 through January . . . Creativity Series, Sponsored by Art Directors Club of Chicago, Art Institute, University of Chicago.

Jan. 1-15 . . . 10th Annual Fine Arts Show, sponsored by Art Directors Club of Chicago, at Main St. Galleries.

Jan. 4-15 . . . NYADC 38th traveling exhibition, Memphis ADC.

April 28-May 15 . . . ADC of Milwaukee, Annual Exhibition, at War Memorial Center. Awards dinner, exhibit preview, April 27, Memorial Hall.

Arts Club of Chicago . . . Nov. 7-Dec. 6, Contemporary Painters of Japanese Origin in America; Dec. 12-Jan. 14, Drawings and Sculpture by Henry Moore.

Museum of Modern Art . . . Through Nov. 8, International Packaging Exhibition; through Nov. 29, New Images of Man—100 recent paintings by 23 artists; through the winter, 3 Buckminster Fuller structures.

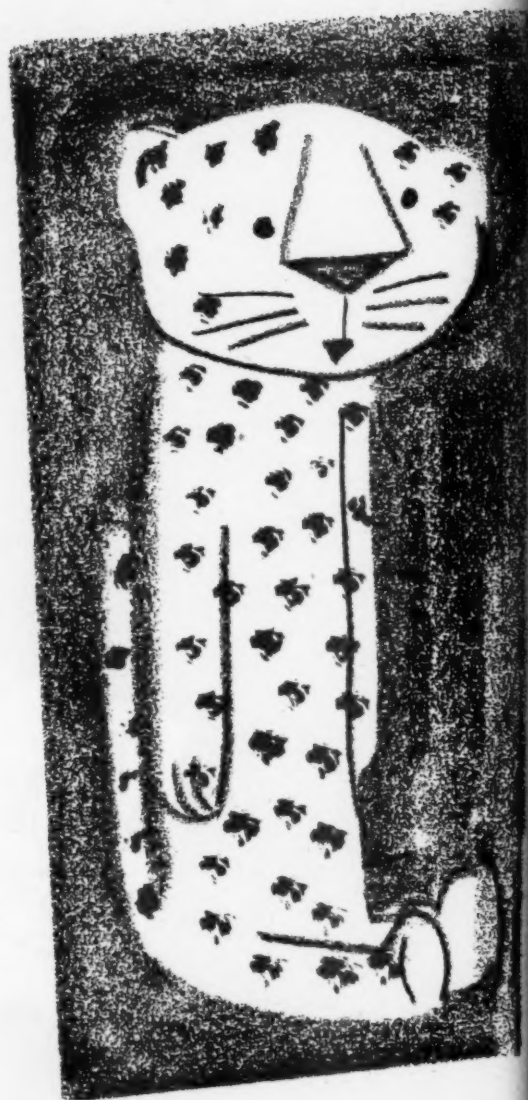
Philadelphia Art Alliance . . . Through Nov. 8, Frank Eliscu, sculpture, and Ethel Magafan, oils and drawings; Nov. 1-25, Group Exhibition; Nov. 4-29, Arthur Melzer, Harold Altman, Rico Lebrun, June Wayne, Jack Gerber.



T.F.
28E29
NY16
Mm 5-6068



**HOW
TO CHANGE
A LEOPARD'S
SPOTS!**



When
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A
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ALL
Kalan

When it comes to colored paper, why assume "the leopard can't change his spots"? Don't be bound by the white paper habit...color printing on white paper is good, but color on *colored paper* is much more effective, especially for increasing direct mail returns.

Allied's New And Different Colorcraft Line of papers, matching envelopes, reply cards, and ink recommendations is specifically designed to get results. It's distinctive *Impulse* and *Influence* colors have been styled and researched by Faber Birren, noted color authority, to stimulate action...to create a mood...to get more direct mail returns!

Impulse colors are bright and vibrant. They incite reader-action and response. Colorcraft Impulse was

created for mass market direct mail selling where big returns are desired.

Influence colors are subtle, yet appealing. They're styled to create an impression or mood...to create a feeling of prestige, of richness. Colorcraft Influence stimulates a favorable mental reaction about the product and company.

Remember, this is an age of color. Everywhere, everyone is breaking the white habit...in appliances, in bedding and linens, in soaps, in all areas. Why not in paper, too?

Make your direct mail more attention-getting, more effective. Use Allied's New Colorcraft *Impulse* and *Influence* Colored Paper Line.

Write or call Allied today for full details on how to "change your leopard's spots" with Colorcraft...the only color researched paper.

Impulse Colors: Flame Pink • Sulphur Yellow • Pumpkin • Summer Green • Indigo

Influence Colors: Sandstone • Rosewood • Smoke-tone Blue • Aspen Green • Buckskin

Paper Stock—both bond and uncoated offset grades in popular sizes and weights.

Envelopes—in all colors.

Card & Cover Stock—in Sulphur Yellow, Pumpkin and Flame Pink only—125 lb.

Inks—recommended Colorcraft text and accent colors available from IPI by formula.



ALLIED PAPER CORPORATION
Kalamazoo, Michigan



THE *Colorcraft* LINE

is available through franchised distributors
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Albuquerque	Carpenter Paper Company
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Detroit	The Union Paper and Twine Company
Des Moines	Carpenter Paper Company
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Los Angeles	Carpenter Paper Company
Louisville	Chatfield Paper Company
Lubbock	Carpenter Paper Company
Milwaukee	Standard Paper Company
Minneapolis	Carpenter Paper Company
Missoula, Montana	Carpenter Paper Company
New York City	Schlusser Paper Corporation
Oklahoma City	Carpenter Paper Company
Omaha	Carpenter Paper Company
Pittsburgh	Central Ohio Paper Company
Pueblo, Colorado	Carpenter Paper Company
St. Louis	Butler Paper Company
Salt Lake City	Carpenter Paper Company
San Antonio	Carpenter Paper Company
San Francisco	Carpenter Paper Company
Seattle	Carpenter Paper Company
Sioux City	Carpenter Paper Company
Topeka	Carpenter Paper Company
Washington, D.C.	Stanford Paper Company
Yakima, Washington	Carpenter Paper Company
Montreal	T. B. Little Papers
Toronto	Whyte-Hooke Papers
Vancouver	Columbia Paper Company, Ltd.

ALLIED PAPER CORPORATION

Kalamazoo, Michigan

preferred printing papers



Letters

Art Direction in Lahore

... Packages... complete... in Asia. It is... Crawford... number of... time and... y saver... for you!

... and ide... big break with attention-pro... voking pictures from our files. Selections sent promptly on our usual ten-day approval plan.

... and ide... big break with attention-pro... voking pictures from our files. Selections sent promptly on our usual ten-day approval plan.

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WHY

time and
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for you!

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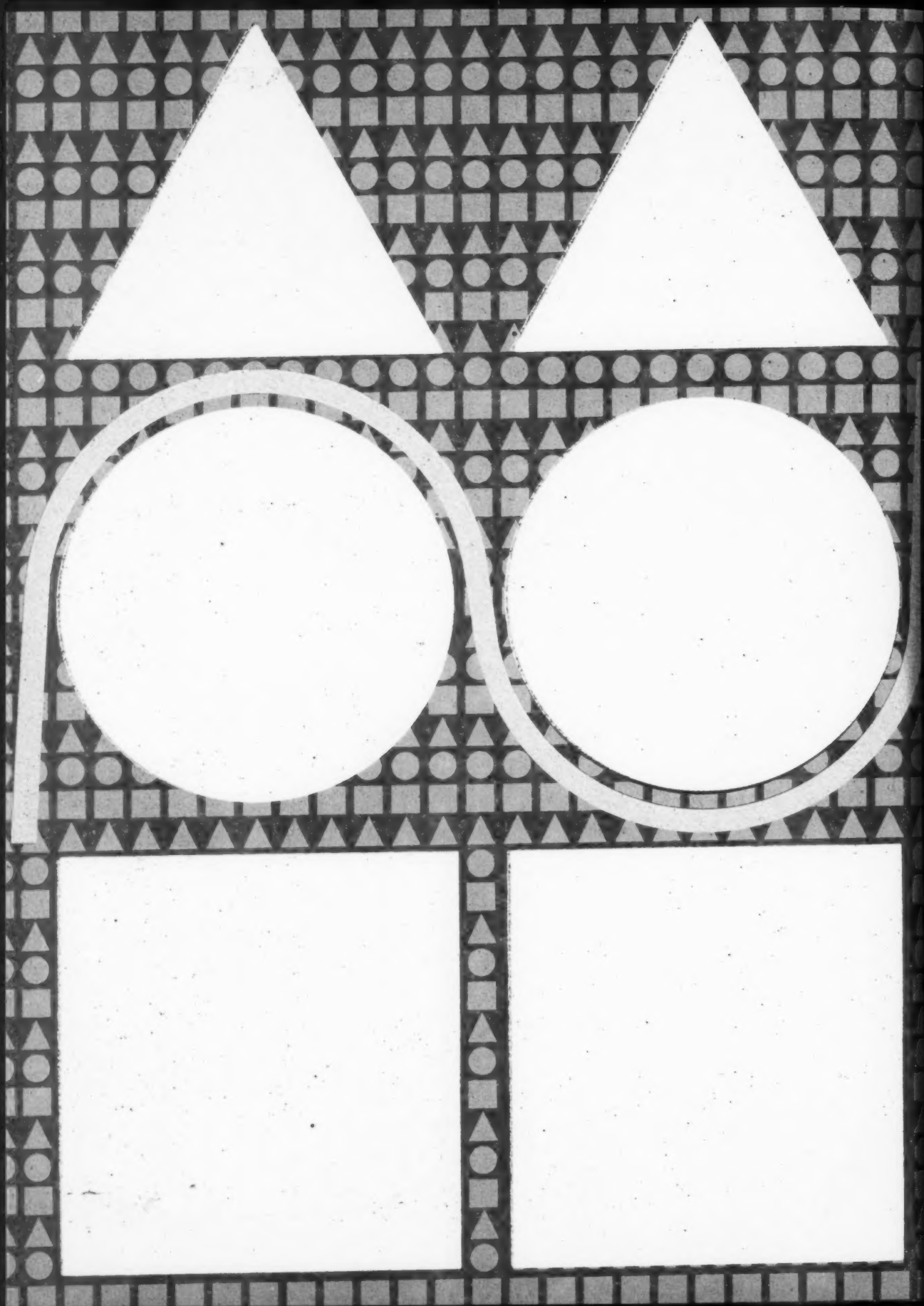
MARGET LARSEN USES FOUR COLORS ON THE FRONT, AND ORANGE ON THE BACK, TO CREATE VARICOLORED EFFECTS ON 2426 COLORED TISSUE. A CONSISTENT SETTING, AN INTENSE MOOD, A FITTING IMAGE ARE ALSO ATTAINABLE WHEN COLORED STOCK ENTERS INTO DESIGN AS AN INSEPARABLE, PRECONCEIVED ELEMENT. COLOR COUNCIL, E. I. DU PONT DE NEMOURS & CO. (INC.), N-2420-5, WILMINGTON 98, DELAWARE.

DU PONT

REG. U. S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING... THROUGH CHEMISTRY.

COLOR ON CO LORED STOCK



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Art Direction in Lahore, Pakistan

... Packages Limited is the largest, most complete packaging manufacturer in Asia. It is affiliated with Rausing and Crawford Lund, Sweden. There are a number of Swedish engineers and technicians here to train the Pakistanis and most of the machinery is Swedish and German. We specialize in offset printing but also have a small letter press department. A good portion of our manufacture is in Paper Conversion. We utilize all of our waste by the manufacture of paper cones for use of the country's rapidly developing textile industry. We have a glue factory and also manufacture all of our printing inks, card board packing cases, and fibre cans.

The Art Department is fairly small for a factory of this size, but it is expanding rapidly. The difficulty is there is a dearth of trained designers. Advertising is in its infancy and its importance is not generally realized. Working here is in the nature of pioneering. There are very limited research facilities. I am fortunate in that I have two foreign qualified personnel on my staff. Our work in the department is beginning to have a tremendous impact on the art of the country. It is very vital for us to have 'Art Direction' in our library. It keeps us in touch with trends and keeps our work from growing stale. Although in some cases the trends are too advanced and too extreme for Pakistani taste and understanding; we are beginning to break through the deathly conventionalism, and backwardness which continually strangles our creativity.

I am an American and thus was familiar with 'Art Direction'. My training was in Advertising at the Moore Institute of Art in Phila., under the direction of Vincent Faralli and Libbie Lovett.

After marrying a Pakistani and coming to Pakistan I found myself thrust into the difficult position of Art Director, with little experience in this line; it was up to me to build up the department and develop smooth running efficiency which had been lacking. It seems that I am succeeding as the Managing Director of the Company seems well pleased and is beginning to appreciate and realize the vital importance of my work.

Esperanza Bhatti,
Art Director

WHAT A

A time and
money saver
for you!

Give your ads and ideas the big break with attention-provoking pictures from our files. Selections sent promptly on our usual ten-day approval plan.



PHOTOGRAPH X17887

11TH EDITION CATALOG—\$2.50

BREAK !

UNDERWOOD & UNDERWOOD ILLUSTRATION STUDIOS, INC.

319 East 44th St., N. Y. 17
Murray Hill 4-5400

646 N. Michigan Ave., Chicago 11
DElaware 7-1711

Spoil
yourself
a
little!



Crescent
QUALITY
CARDBOARD

For Different and Effective Techniques
CRESCENT COLORED DRAWING BOARDS
(Anniversary Series)

Let your renderings and layouts look really important—use your favorite medium to any of the 19 soft-colored textured surfaces. See your dealer for samples!

CRESCENT CARDBOARD COMPANY

Formerly Chicago Cardboard Company • 1240 N. Homan Avenue • Chicago 51, Ill.



NEW...FAST FLOWING.

GAMMA WHITE

Whatever the job...

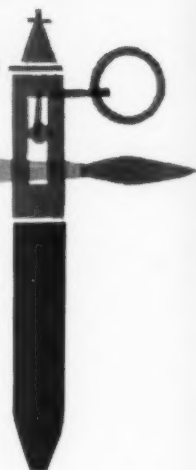
- for brush, air brush, artists' pen or ruling pen
- for retouching, silhouetting and ruling lines
- for sharpening lettering and cleaning-up artwork
- for poster lettering and design work
- for making tints where chinese white is used
- for every place where chinese white is used

Artists prefer **GAMMA**

the universal white that is designed to stay white.

Tubes... $\frac{3}{4}$ " x $3\frac{1}{8}$ "...35¢
 Jars...1 oz. (by volume)...40¢
 Jars...4 oz. (by volume)...\$1.25
 Jars...8 oz. (by volume)...\$2.00

GRUMBACHER



ideal for gouache

concentrated

contains no lead

ideal for tempera

superior to any other

permits clean charcoal erasures

can be completely intermixed

won't spill

finest you can buy

versatile

non-toxic

now...

won't freeze

won't dry out in the tube

permanent

ideal for designer's colors

needs no stirring

dries quickly

can cover foil, acetate, glass, metal, cellophane

won't bleed

won't fade

won't crack

ideal for transparent washes

permits clean pencil erasures

won't streak

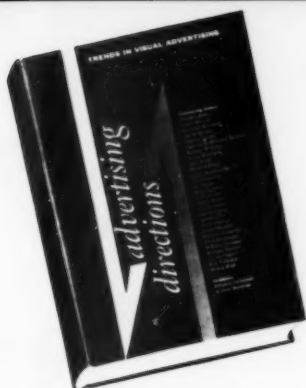
won't chip

ideal for airbrush

26

brilliant colors
SHIVA
 nu-tempera in tubes
SHIVA artist's colors

Factory / 433 W. Oakton, Chicago 10, Ill. • Lab. / Santa Fe, N. Mex.



ADVERTISING DIRECTIONS:

Trends in Visual Advertising

Here's the first book ever to *interpret* advertising art, design, illustration, photography and typography.

The writers are many of the art directors who themselves made, broke and refashioned the trends they discuss and illustrate.

Advertising Directions is an exciting, stimulating, critical record of advertising art. It's a reference you will use again and again through the years. You will find its straight-forward editorial style clearly documented by hundreds of illustrations.

Advertising executives, art directors, all buyers and producers of advertising art will have in *Advertising Directions* a source file of tremendous range.

Advertising Directions relates and illustrates all facets of visual advertising in perspective. You may agree with the authors; you may not. You will have, after you absorb this book, a much more comprehensive control of your assignments, purchases and orders.

Here's a partial listing of the articles...

Trends in Product Advertising: Food, tobacco, liquor, entertainment, PR, automotive, fashion.

Trends in Media: TV, magazines, newspapers, DM, displays, sales promotion.

Trends in Graphics: Illustration, photography, ideas, typography, production.

Advertising Directions is handsomely bound, hard cover, 8½ x 11. 288 pages and more than 800 illustrations. Scheduled for November 15th publication. Price \$10.00.

The authors:

Stephen Baker
 Claris Barron
 Hershel Bramson
 Aaron Burns
 Charles Coiner
 Gabryel de Million-Czarnecki
 Wallace W. Elton
 Suren Ermoyan
 Karl Fink
 Howard Fogel
 Edward Gottschall
 John Jamison
 Art Kane
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 Julia Lukas
 Dolph Morse
 David Ogilvy
 Georg Olden
 Garrett Orr
 Peter Palazzo
 Herbert Rohrbach, Jr.
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 William Taubin
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Co-Editors:

Edward Gottschall
 Arthur Hawkins

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Yes, I want my copy of *Advertising Directions: Trends in Visual Advertising* to be sent to me immediately on publication. Enclosed is check for \$_____ for _____ copy(ies) to be sent postpaid in the United States. \$10.00 per copy.

Unconditional Guarantee: If I am not completely satisfied, I will return my copy(ies) within ten days after receipt with the understanding that my money will be fully refunded.

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firm _____

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Make check payable to Art Direction. For Canadian postage add 75¢. For foreign postage add \$1. In N. Y. City add 3% sales tax.

On getting ahead as an artist

BY ROBERT FAWCETT



It has been my experience, for more years than I like to remember, that the men who get ahead in our profession have done it only one way — by acquiring the new knowledge and techniques that our profession constantly demands. After all, it is this professional thinking and knowledge of how to produce creative pictures that has

always separated the men from the boys in advertising and editorial art.

You may well ask "How can a busy artist acquire this added knowledge and skill that will ultimately lead him to top drawer success?" You certainly can't spare the time traveling to and from art classes or observe their rigid schedules. And the hours spent with a morgue and clips — trying to figure out how the name artist did it — has never made the brilliant performer.

That is why I sincerely feel that home study with the Famous Artists Schools makes so much good sense for the ambitious artist who really wants to move up. Within the limits of the precious time you have to spare, you can study art right in your own home or studio. But most important — you can learn the techniques and benefit from the creative know-how, the skill, and the rich experience of America's Twelve Most Famous Artists.

We don't work overnight miracles — but we have helped a lot of artists all over the country move into a considerably higher status and greater earning power in our profession. Perhaps we can do the same for you.

If you would like to earn a better living through making good pictures — return the coupon below for full information.

FAMOUS ARTISTS SCHOOLS

Studio 22, Westport, Conn.

Please send me, without obligation, information about your professional art courses.

Mr. _____ Age _____
 Mrs. _____
 Miss _____
 Address _____
 City _____ Zone _____ State _____



Cover designer

Tor Winstrup arrived in the United States from Stockholm in 1958. A graduate of The Advanced Swedish State School of Art and Design, he worked three years as an AD in two of Stockholm's largest agencies, then freelanced in Sweden for several years. Since settling in Los Angeles he has freelanced for such clients as James B. Lansing Sound, Inc., Newcomb Audio Products, etc.

LEGAL NOTICE

Statement required by the Act of August 24, 1912, as amended by the Acts of March 3, 1933 and July 2, 1946 (Title 39, United States Code Section 233) showing the ownership, management and circulation of Art Direction, published monthly at New York, N. Y., for October 1, 1959.

1. The names and addresses of the publisher, editor, managing editor and business manager are: Publisher, Advertising Trade Publications, Inc.; Editor, Edward Gottschall; Managing Editor, none; Business Manager, Don Barron, all of 19 W. 44th St., New York 36, N. Y.

2. The owner is: (If owned by a corporation its names and addresses must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of the total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership, or other unincorporated firm, its name and address as well as that of each individual member, must be given.) Advertising Trade Publications, Inc. and Don Barron, both of 19 W. 44th St., New York 36, N. Y. and Claris Barron of Haviland Rd., Stamford, Conn.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of the total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs must show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semi-weekly and tri-weekly newspapers only.)

DON BARRON
 Sworn to and subscribed before me this 15th day of September 1959.

[SEAL] PAUL BOILEN
 Notary Public
 (My commission expires April 24, 1960)

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation Office, 19 West 44th Street, New York 36, N. Y.



CREATIVE FLIGHT



... always enhanced by Atlantic Pastel Offset — here Mistie Blue. Dynamic printing effects ... an extra color with no extra presswork. Six distinctive shades, with matching cover stock. Send for free artist's sketch pad.



ATLANTIC

EASTERN FINE PAPER AND PULP DIVISION
 STANDARD PACKAGING CORPORATION • BANGOR, MAINE





This is EASTERN's Atlantic Pastel Offset,
Mistie Blue, Basis 70, Suede Finish.
For extra copies write to Eastern Fine Paper
and Pulp Division, Standard Packaging
Corporation, Bangor, Maine. Other colors:
French Cream, Ocean Green, Dustie Pink,
Smokie Gray, Daffodil Yellow.

Pelikan
mag

PELIKAN GRAPHOS drawing ink fountain pen, for
finer, smoother drafting, illustrating, lettering; cuts
stop and fill time 90 per cent; 60 interchangeable nibs.

PELIKAN FOUNT INDIA excellent drawing ink
for any fountain pen; dense black,
non-clogging, quick drying,
free flowing.

PELIKAN WATERPROOF
DRAWING INKS 19 vivid
colors, completely opaque
black and white, special
types for acetate and
coated papers; free-flow-
ing, blendable, dilutable,
100% waterproof, erases
well; 1 oz. bottles and up.

PELIKAN
CONCENTRATED
DRAWING
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78 brilliant hues
in 1-oz. tubes.

PELIKAN OPAQUE COLOR BOX rustproof; holds 12 or 24 opaque or transparent Pelikan water color pans.

Pelikan

Premium quality at standard price.

Pelikan art materials are imported from West Germany,
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Pelikan-Werke, Hannover.

Sole Distr. for Canada: Heins Jordan & Co., Ltd., 119-125 Sterling Road, Toronto 3, Ont.

Sole U.S.A. Agent: JOHN HENSCHEL & CO., INC., 105 East 29th Street, New York 16

*Dycril plates now commercially available; electronic color separator
to be in commercial use in 1960; Bauer introduces 3 new typefaces*

THREE NEW TYPEFACES introduced by Bauer Alphabets are Folio Medium Extended and Italic, Bauer Classic and Italic, and Cantate. Folio is a modern Grotesk with

Folio Medium Ext

Folio Medium Ex

Bauer Classic

Bauer Classic Italic

Cantate

clear, open characters. Cantate is the first connecting script in the Bauer line. Cap letters have ornamental flourishes. Introduced in limited size range in September, complete line is expected to be available this Fall.

THE COPYFITTER is a slide-rule type instrument for solving copyfitting problems. It is used in connection with a list of typefaces and sizes which gives average number of characters per pica in both caps and lower case. Device is easy to use, eliminates much calculating. \$2.00 complete. For descriptive leaflet, Taylor Publishing Co., 2043 Wesleyan Road, Dayton 6, Ohio.

PRO-TYPE JUSTIFIER: The 3-D Aligner makes it possible to move words or letters from one line to another and simplifies letterspacing of copy photographically composed on the Pro-Type. A series of grooves cut with a razor between photographically reproduced marks in the margins of the copy block

line up exactly with each line of type. This facilitates moving letters or words from one position to another in perfect alignment. Davidson Corp., 29 Ryerson St., Brooklyn, N. Y.

PAPER NOTES: New sample book of *Beckett Offset* contains 25 swatches, shows complete colors, weights, finishes available. Beckett Paper Co., Hamilton, O. . . . new *Colorcraft* bond and offset line introduced by Allied Paper Corp. Paper colors have been selected by color authority Faber Birren. The "*Impulse Colors*" include sulphur yellow, flame pink, indigo, summer green and pumpkin. "*Influence*" colors include rosewood, sandstone, smokestone blue, aspen green and buckskin. Mr. Birren's research not only developed the colors for the line but recommends compatible ink colors . . . new specimen folders on *Standard Vellum Opaque* and *Sulgrave Text* available from Standard Paper Mfg. Co. . . . price list supplement published by *Bulkley Dunton & Co.*, 295 Madison Ave. NYC . . . a machine to predict *printability of paperboard* has been developed by Gardner Div. of the Diamond Gardner Corp. in Chicago. The print smoothness tester is a bench model gravure press, provides numerical smoothness rating by counting dot misses through use of specially designed template, eliminating subjective judgment . . . *full page aluminum foil newspaper ad* made history this summer in Canada. The six-color foil insert was rotogravure printed by Reynolds Aluminum Co. of Canada. 25 miles of full-color foil in rolls was delivered to The Financial Post in Toronto for insertion during press run. The newsprint side was printed by the newspaper. A continuous roll design was used. Mervin Yellin of Stanfield, Johnson & Hill was the AD . . .

DYCRIL PLATE GOES COMMERCIAL: The much exhibited and talked about photopoly-

mer plate developed by Du Pont has been named "Dycril" and companies have been assigned to handle it commercially: Typographic Service Inc., and Beck Engraving Co., Philadelphia; Industrial Engraving Co., Easton, Penna.; The Flower Co., and Quality Photoengraving, both New York City.

This photo-relief plate is made from a high-contrast negative containing text and illustrative matter. Negative is contact-exposed to metal-backed photosensitive plastic plate via ultraviolet light. Six-minute developing in alkaline solution washes out unexposed areas of plastic leaving exposed, hard, insoluble areas unaffected. Result: a halftone plate in a matter of minutes. Plates are good for over a million impressions, being made in flexible and rigid form for rotary and flatbed work.

Dycril has come on with a rush. Vernon Spitaleri, formerly with the mechanical department of the ANPA and now with Sta-Hi Corp. says Dycril plus high-speed etching techniques will soon make it possible to offer duplicate originals of higher quality and lower cost than electrotypes and stereotypes. The Photoengravers Bulletin writes: "It is the consensus that the Du Pont plate will supplant duplication by the electrotyping and stereotyping processes." It is also suggested that perfect duplicate film negatives can be made from the master Dycril plate by the Brightype process. Elimination of mats and stereotypes would go a long way to upgrading reproduction quality in newspaper advertising.

The process is ideally suited to working with photo-composed type. It is no wonder then, that type shops and electrotypers are joining with photoengravers in commercially introducing Dycril. Big economic drawback in the process still is the cost of the photopolymer material, leaving the plate feasible for some but not all letterpress jobs. This situation is expected to improve as maximum



REPRODUCED IN 5 COLORS BY LETTERPRESS, 120 SCREEN, ON OUR NEW SARATOGA COATED BOOK, 25 X 36, BASIS 80 LB. PRINTED 6 UP AT 2100 IPH.

Doesn't this make your mouth water?

New Saratoga Coated Book gets realistic results like this. It's the newest member of International Paper's *first family of fine papers*.—>



What you should know about International Paper's **NEW SARATOGA COATED BOOK**

THIS INSERT demonstrates what our new Saratoga Coated Book can do—give you realistic results like this using a truly economical, machine-coated paper.

This paper's uniformly level surface almost brings pictures to life. And Saratoga Coated Book's high *opacity* enables you to print both sides of the paper. The great workability built into this fine new ma-

chine-coated book paper assures you of consistently good press performance.

International Paper's new Saratoga Coated Book gives striking results in black and white or full color process printing. It will take up to 133-line halftones. We recommend it for direct mail, recipe books, stuffers, publications, travel and resort folders, programs, catalogs—any letterpress

job that must combine low cost with top performance.

Ask your paper merchant for samples of International Paper's new Saratoga Coated Book and its companion sheet, Champlain Coated Offset. He'll also be happy to give you information about the many other printing grades in International Paper's first family of fine papers.

use is made of photography (as photo-composition), where speed in platemaking is essential and where great reduction in makeready can be effected. Du Pont, meanwhile, is starting work on a new plant to produce photopolymer. Sam Dalton of Typo writes, "In our opinion, when this plant is in operation it should decrease the cost of the raw material."

PRODUCTION NOTES: Inexpensive full color reproduction of layouts, renderings can now be made to exact size in four hours. "Panic" printing is an improvement on the Colorstat process developed by Authenticolor in 1951. Panic works from flat art, eliminates color separations and negatives. Panic prints range from \$7.50 for a 5x7 to \$160 for a 40x60. Authenticolor, Inc., 525 Lexington Ave., NYC... new, sturdy folding drawing table is easy to setup and to store. #415 Harwood comes 23x31, 24x36, 31x42. Anco Wood Specialties Inc., Glendale 27, Long Island, N.Y. . . . Log-Etronic enlarger which employs photo-electronic masking to correct contrast and density range of b/w negatives or transparencies is being evaluated and tested for production of color separations . . . Artefec Tone Separations take a b/w photo print and photomechanically separate values so you can print the subject matter as registered line art in two or more colors. At present five working days are needed, costs start at \$30.00 per tone separated. De Pauw Studio, 18 Edgewood Hills, E. Peoria, Ill. . . . color transparencies as well as color photo prints now mounted in light boxes or on panels by Bebell & Bebell Color Laboratories, 108 W. 24th St., NYC. Service includes complete design and preparation of exhibitions and presentations . . . Rol-Ruler is a patented plastic German 12" ruler. Facilitates drawing parallel horizontal or vertical lines in measured distances without lifting ruler from paper. Index window measures to 1/16". Built-in rollers allow easy ruler movement. Available in inches or centimeters. Rol-Ruler Co., Box 164, Riegelsville, Penna. \$3.95 . . . Registrart offers easy, accurate registering of overlays, makes it possible to remove and replace overlays accurately, eliminates shifting and wiggling. If left on art the red Registrart tabs provide register guide for printer. For descriptive literature, Olive Davis, Allied Photo Offset, Box 506, Hollywood, Florida . . . high-speed Auto-

(continued on page 89)

WE DON'T always recommend ourselves

This policy may strike you as a strange statement but it's sound. Our primary job is to sell the services of our studio. These services are among the best in the business. However, we have found that you get the best job when our relationship is based on confidence. Because of this, we would like you to consider us as "consultants." When you have explained your problems, we will recommend the best solution even though it might occasionally mean turning work over to a competitor. This policy has brought in and kept more clients for us. The next time you have a problem, why not give us a call. Whatever the outcome, we'd like to get to know you.

• PHOTOGRAPHY

• FLEXICHROME

• EKTACHROME

• EKTACOLOR

(Prints and retouching)

• DYE TRANSFER

(Prints and retouching)

WECO *Studio*

14 EAST 39th ST. YORK 16, N.Y. • MU 5-1864-5



Good Veloxes and
Good Service go
together like
Peas in the Pod!

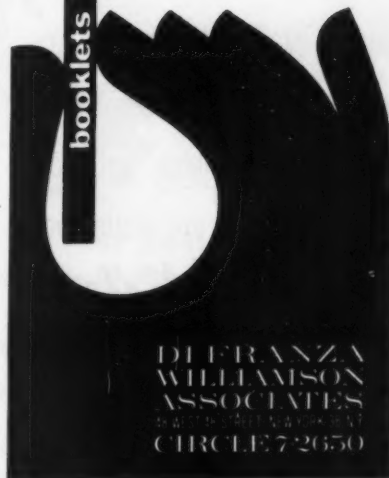
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Screen Prints Inc.
OX. 7-8923
35 W. 43rd St. New York

This is our client's new car



Very successful
fellow—very high
status, you know.
Uses only top
suppliers who always
meet deadlines.

PRESENTATIONS by TERMINAL
8 West 45th Street, New York. MU 7-3870



We've enlarged a typical
Mistral character
 to show you the exciting
 design quality of this type face:
dissonant, destructive
 of surface harmonies, fast-paced,
forceful and distinctively
 personal. Specify **Mistral**.
 Write for free specimens



Amsterdam Continental
 Types and Graphic Equipment, Inc.
 276 Park Ave. S., N.Y. 10, SP7-4980



*Those TV flash ads . . . capsule the story, unravel
 to rhythmic music, emphasize highlights
 of action to create visual exhilaration*



*From a Ford TV commercial. Agency: J. Walter
 Thompson Co. AD: Jack Wohl. Producer: Trans-
 film, Inc. Photographer: Howard Zieff.*

Rapid presentation of a rhythmical sequence of stills on TV accompanied by music, or Flash Ads also called Squeeze Pictures, have become a successful technique, and will probably gain in popularity. Effectively used for Ford and several other products, the technique appears new but actually is as new as the recent revival of the Indian hoop.

Investigation of the perception of movement clarifies how the process operates and suggests why it is effective. There are psychologically two types of movement: apparent and real. Apparent motion is illusionary in nature, that is, it is not occurring in a physically measurable way. It is the kind used in Flash Ads.

One of the most important principles underlying apparent motion is that objects displayed relative to their field are perceived to have moved rather than the field. That is why the moon rather than the clouds seems to sail through the sky on a partially cloudy night, and that is why we see displaced objects on the screen as moving rather than the screen and surroundings.

The perception of either apparent or real motion occurs when either 1) the visual angle of an object changes, that is, when the eye sees an object change position from one point to another, or 2) when the distance between two ob-

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jects changes. This latter perception is important when the objects are moving either too slowly to be perceived as the hands of a clock or when not actually moving at all as in a series of stills or Flash Ads.

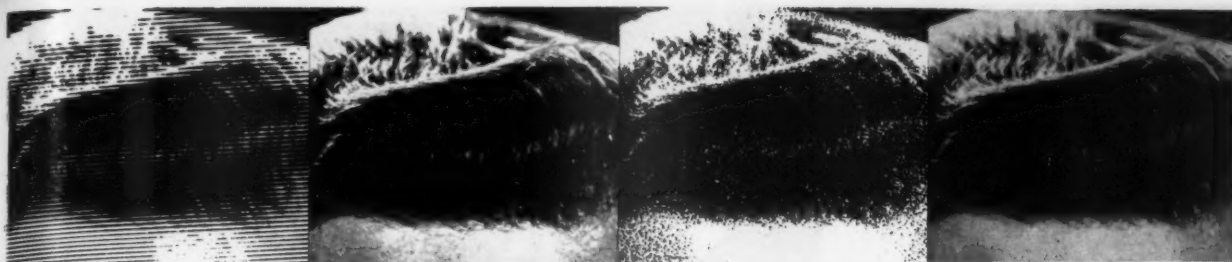
Flash Ads make use of apparent motion perception. The seriated presentation of visual forms, although discrete as staccato notes, combine to form an exciting experience of motion. It is vitally similar to the effects produced by a roller coaster ride. In both cases there is time for only a group of interrupted glimpses, each containing objects which may be suddenly quite displaced relative to the previous view. A sudden and large change in the distance between two objects produces the feeling of great intervening motion, thus the exhilaration produced by Flash Ads.

Embellish with three additional features, and you have the story of Flash Ads. First, each flash presentation can be a highly controlled and complete visual capsule. Capsuled presentations have become increasingly desirable in an increasingly busy society which has produced smaller format publications and skeletal digests. It has also brought about the large computer "brains" with fantastic "memories." Two-week college courses, formulas for creativity and success, the do-it-yourself movement, and canned foods are outgrowths of the need for capsules in a busy society.

Second, Flash Ads gain increased effectiveness by unravelling to rhythmical music. Music is one of the best ways to induce mood, particularly its rhythm. Note the success of 77 Sunset Strip and Peter Gunn. Thus far Flash Ads have not used music to the best advantage. A truly noteworthy ad will come when someone unravels a flash sequence to good Mancini-type music.

Third, Flash Ads are effective because they are similar to normal perception. In our visual saccadic-like (twitching) eye movements which scan the surrounding world, we do not watch every particular motion phase. This would be painfully boring, as it is when we are compelled to watch every meticulous detail of someone pinning up her curls or drinking Alka Seltzer. In everyday life we note only the highlights of action. This, Flash Ads succeed in presenting, and it accounts for their effortless viewing. This is also the power of caricature and abstraction.

Whether Flash Ads remain or not, the technique is a creative innovation. ●



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they'll
sing.*



It's an everyday astonishment, how a simple sales presentation, mail piece or whatever, given imaginative art treatment and excellent production, really sings. Of course, you need the right art staff and the right silkscreen-type shop-bindery facilities and a neat coordination of both. By the way, that warbling you hear is coming from
Rapid Art Service, 304 E. 45th Street, New York 17, MU 3-8215



Vernon Rader chairs Cincinnati show

Procter & Gamble AD Vernon Rader was named chairman of the Cincinnati AD club's eighth annual show. He is president of the Professional Art Club, past president of the Cincinnati Art Club and a vice president of the McDowell Society. He has taught advertising art at the University of Cincinnati and now teaches painting at the Baker Hunt Foundation.

Chairmen of the show committees were, for production, Lawrence Zink, AD Frank Hulefeld Associates; awards, William Cordes, AD Steinau-Fischer Studios; hanging, E. Earl Heintzelman, AD Product Presentation; screening, Frank H. Bertke, Rhoades Studio; awards dinner, Louis F. Hessling; publicity, George Tassian, AD Farson, Huff & Northlich.

Chicago's creativity lectures begin Nov. 30

Eight speakers, well known in art, sculpture, music and other fields, will appear in the Chicago ADC-Chicago Art Institute-University of Chicago-sponsored lecture series. Chairmen are, for ADCC, Bert Ray; Ben Rothblatt, asst. Dean, University College; George Buehr, director of museum education, Chicago Art Institute. List of the speakers is available from Ray, Bert Ray Studios, 230 E. Ohio St.



Chi's Fine Arts show deadline Dec. 15

Earl Gross, right, and Fred Boulton are chairman and co-chairman of the Chicago club's Annual Fine Arts Show opening Jan. 1 to run through Jan. 15 at the Main Street Galleries. Entries should be at the galleries not later than Dec. 15. Gross and Boulton's committee: Susan Karstrom Kieg, Bill Woolway, Bill Savin and John Bruenig.



Columbus club is NSAD's 33rd

Don Cotner, director of graphic arts for Nationwide Insurance Co., is president of the Art Directors Club of Columbus, recently added 33rd club of NSAD. It is the fourth NSAD club in Ohio, the others being Cincinnati, Cleveland, Toledo. Other Columbus officers are vp/secretary Richard Lewis, of Harry Miller Advertising, and treasurer Miller Renner, of Advertising Art Inc. The club held an AD show last February, publishes a monthly bulletin edited by Gordon E. Odwarka of Beacon Mutual and illustrated by Jack Haunty of Columbus & Southern Ohio Electric Co.

Recent meeting programs included a photographic presentation by King Beach, guest speaker Arthur T. Lougee,

(continued on page 52)

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo

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Art Dire

AD NEWS



Pinson addresses Copywriter's Responsibilities to the Indiana AD club Art Director was subject of Paul Pinson's talk recently before the Art Directors Club of Indiana. A founder/member of the Nine Illustrators group in Chicago, caricaturist Pinson is a vp of Bundy-Freiday Studio and creator of Drawthink, which appears in Advertising Age.

LPNA competition deadline Jan. 18

Fifty one classifications are open to entrants in the Lithographers & Printers National Assn. 1960 awards competition. Fee for LPNA members is \$5, and for non-members, \$10. Entry blanks are available from LPNA Awards Competition, 597 Fifth Ave., NYC 17. Entries will be judged on art, design, functional value and lithographic quality, by a panel of 36 midwest and New York experts.

Lithography produced between Jan. 1 and Dec. 31, 1959 is eligible. Six winners in each of 51 categories will be exhibited across the country. Winners will be announced April 25 at the 55th LPNA convention at Boca Raton, Fla.



Folder animation Mailer announcing a third studio partner flips open from white top and blue type line announcing addition, to inside black background with first a "2" and then a "3" appearing as the folder opens. Animation effect was suggested by studio's recent introduction to designing for films. Numbers are blow-ups from a 24-pt. old German typeface. Designer/AD, Ted Trinkaus, Trinkaus, Aron & Wayman.



Hardsell with Selling copy's points a new look

Selling copy's points had to come across immediately, and at the same time had to escape typical hardsell appearance in Y&R's new Tussy campaign. AD Len Ruben also wanted an easily recognizable distinctiveness, hard to achieve in a field where generally the advertising is very good and also very lookalike—except in a few cases such as Charles of the Ritz. The point was proved to Ruben when agency collected all the cosmetic ads which appeared in a six month period, put them all together to test for separate identity. They couldn't be told apart—except for C.O.T.R. Concluded Ruben; "You can be very good but you're just one of the crowd. That's what has to be overcome."

At first, to visually translate what Tussy creams treat, experiments were made with symbols—crows for crowsfeet, etc.—but these were found too unfeminine in feeling. Ruben saw Tom Morrow samples, judged the Morrow look could carry the campaign theme, be appealing as well as immediately recognizable, be versatile enough for use with a variety of product applications. Morrow,

a Parsons grad (1951), had done theatre posters—Redhead, and others, a Scandale campaign, last year's Pepperell fabrics ads, record albums, the new Borden's Elsie the Cow series.

Ruben designs his layouts around the Morrow look. Lettered heads are by Bernie Springsteel, asst. AD at Good Housekeeping, whose editorial lettering treatments were noted by Ruben. Inset of package by Otto Zoehrer. Copy, Y&R copy department.

Though the campaign broke this fall—and appears in Life every other issue for impact as well as in the women's magazines—preparation was begun a year ago with testing at sales meetings, dealers' groups, etc.



Barney Newcom Winner of the 1959 Gold Medal for Design awarded by Kansas City ADC and best-in-show selection made by Lester Beall at recent ad exhibition, Barney Newcom has been appointed AD of Harmon Smith Inc., Advertising. He had been AD for a Kansas City design firm.

Canton ADs elect

Advertising Artists Society of Canton, who have held their first annual exhibition and publish a newsletter, elected as president Joe Shorr, AD and partner, Freese and Shorr Advertising. He succeeds Mike McCann, AD at Witter Advertising. Vice president, secretary and treasurer are, respectively, Gordon Price, Priad Displays; Gerry Myers and Keith Miller, both of Ted Witter. Ken Brockway, Bill Pentz and George Seran are executive board members. Brockway is

with Hoover Co., Pentz, with Igelstroem Oberlin, and Seran with Seran Advertising Services.



"Advertising Directions" is a new kind of ad art book

The first fully interpretive book on visual advertising will be published this November. "Advertising Directions" is about trends in visual advertising, where they came from, how they are being currently applied, where they are headed.

Thirty advertising and ad art leaders who have made, broken and remade trends in design, photography and illustration have written the interpretive material and pulled together 800 illustrations to clearly show the visual directions in food, fashion, liquor, automotive, tobacco, entertainment and corporate advertising.

Trends are also analyzed by media including TV, trade ads, outdoor, sales promotion material, direct mail, newspapers, packaging, displays, consumer magazines, and by technique such as illustration, photography, and typography.

Putting the advertising trends in perspective with today's economic and social trends and with the current thinking of advertising leaders are chapters on trends in the use of symbols, the influence of fine arts on advertising, trends in taste levels, influence of contemporary architecture and mode of living on advertising, and a special report on "Ideas of The Year" highlighting the best thinking of the year's outstanding communications conferences and literature.

Advertising Directions, with its 800 pictures culled from the most significant ads of the past few decades as well as the pacesetters among the current ads, is an incomparable idea file as well as a trend analyzer.

Also included is a reference section which includes data on salaries, studio billings trends, where to enter current competitions, new developments in the graphic arts, new typefaces, new books.

The authors who give Advertising Directions its unique authority, its where-to rather than how-to tone, and who make it a book by and for professionals include:

Stephen Baker, Claris Barron, Hershel Bramson, Aaron Burns, Charles Coiner, Gabriel de Million-Czarnecki, Wallace W. Elton, Suren Ermoyan, Karl Fink, Howard Fogel, John Jamison, Art Kane, Herb Lubalin, Julia Lukas, Dolph Morse, David Ogilvy, Garrett Orr, Peter Palazzo, Lester Rondell, William Schneider, Fred Sergenian, William Strosahl, William Taubin, Dr. Irving A. Taylor, Roy Tillotson, and Henry Wolf.

"Advertising Directions" is edited by Edward M. Gottschall and Arthur Hawkins, is published by the publishers of Art Direction magazine. Indexed. \$10.00.



Copy/background for Johnston & flavor, straight shot by AD Bernard (Bill) Murphy series

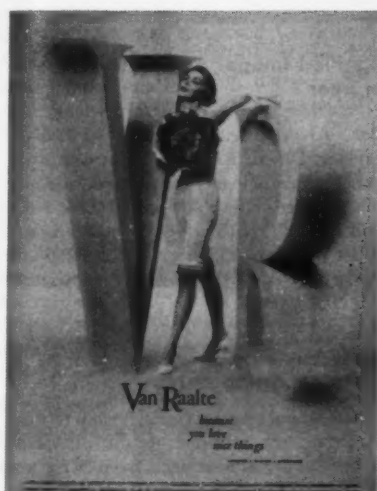
Goldberg, Rockmore, has sharp foregrounds detailing shoes, mood backgrounds keyed to copy lines. Campaign copy is limited to epigrams. Copy chief, Harry Pesin. Photography, Saul Leiter. Baskerville type.



1)



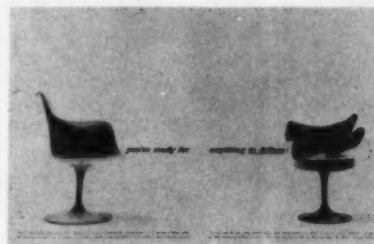
2)



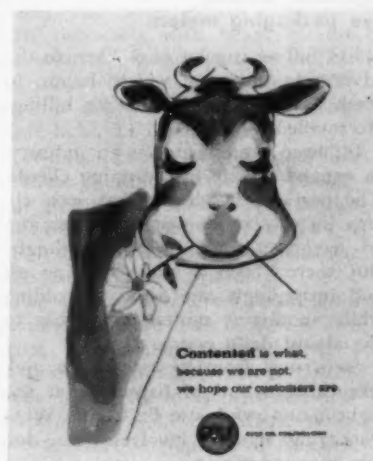
3)



4)



The disembodied sock Shock effect of Adler Company's unfooted socks ad is a further development of theme first used for teen age market. Then the campaign approach was "belonging," with a scene for this appeal in background. Now, to expand the general market for leisure socks, theme becomes "you're ready for anything," this carried out by props. AD, Clark L. Robinson, McCann-Erickson, Cleveland. Photography, Paul Dome Studios. Artists, Henry Kreinberg, Harold Helgesen. Copywriter, Mary Chichester. Head is Craw Clarendon (photo slanted); body, Standard Light Extended.



An AD's dream Gulf Oil is running two magazine campaigns. One, photographic, product-sells with pictures of stations and consumers. The other is a free-wheeling institutional campaign with illustration either art or photography. Handling is dictated by any good idea, and "an AD's dream," according to AD Andrew Schmitt, Y&R. An example is this short copy/cow page. Designer, Marvin Mitchell. Artist, Jack Welch. Writer, David Luhmann. Typeface, Clarendon.

What's new? what's old, usually

Flock of "new" treatments features old type, appeal of bygone days. This in products, as well as advertising. Note:

1) The Fantasia Furs ad by AD Herb Paulen of Leber & Katz. He used a conglomeration of film lettering and old types—some from ancient type books, some blown up, others scaled down. Product offerings are in Gay '90s colors and fur combinations, so "good old days" appeal of copy and type were used importantly in design. Lighting and activity effects fit. Photographed by Harold Krieger at The Gaslight, New York.

2) AD/designer Ched Vuckovic, Rockmore, keeps Charles of the Ritz ads in the blurred soft tradition, but here relies strongly on type as well. Type rules and ornaments against plush red background and Don Briggs' photo of model Isabella Albonico catch charm of the '90s. Copy is in Cheltenham Openface and Century Bold Condensed. AE, Charles Lewin; AM, Natalie Donay.

3) The Van Raalte ad, by AD Sidney Kent, C. J. LaRoche, puts old-fashioned fashion on model but sets her in modern handling of type as prop. The V and R blended into a rose colored background was shot at Dan Wynn's studio. The giant letters will be Van Raalte's symbol for all advertising, counter displays, etc. Headline lettering by Herb Feuerhake. Campaign marks client's swing to color and photography. Lingerie series by Wynn.

4) Opposite view is seen in the Cranston ads. Series update ads by two years in bold headline for a look-into-the-future theme. Daniel & Charles AD David Charney added to effect with the Cadillac Cyclone, an experimental model. Photographer, William Ward. Typefaces: Franklin Gothic Extra Condensed, Century Schoolbook and Expanded.



Pepsi campaign drops romance for fresh look

New ads, by AD Bill Weber, Kenyon & Eckhardt, are sharp, clean and concentrate on "sociable" appeal. Former campaign by the late Alfred Steele, who was president of Pepsi Cola, (he bought all art, etc.), featured romance book art by Roy Besser. This ad's art by Lynn Buckingham, lettering by Fenga & Donderi, Baskerville type.

Agencies, studios eye packaging melon

\$13-14 billion is a lot of \$. Even to the advertising business which hopes to reach \$11 billion when 1959's billings are totalled.

It's been pretty hard, as an industry, to expand merely by swapping clients. The postwar decade-plus has seen clients increase in numbers and size and ad agency billings swell accordingly. But there's been a little levelling off and increasingly one agency is adding while another is subtracting thanks to the almost daily switch.

So a new frontier was sought and, like the bluebird of happiness, it was right in our own house. Packaging. Why? Packaging actually involves more dollars than advertising.

So you increasingly hear of an ad agency initiating a package design service (and more are adding sales promotion services too) and an art studio adding a package design department.

The squeeze isn't heavy yet but it's coming from both sides as both studios and agencies go after that packaging budget.

Perhaps the art studio will be happy to see the agency design packages. Even if this takes some design work out of the studio it can bring the studio more billings for finishes, billings on jobs they

couldn't have seen a part of if handled fully by the package design studio.

Naturally, the package designer doesn't like this trend, be it ever so slight at present. It's money out of his pocket. Gerald Stahl, for example, New York packaging designer, thinks this is a bad trend, just as bad as if design studios started handling advertising for their clients (and some do). Stahl finds the ideal situation is for the agency to call in the package designer. He doesn't think most agency ADs are educated to all the problems arising in packaging design and marketing, nor that the package designer is sufficiently ad and copy oriented to muscle in on the agencies' territory.

There are a lot of dollars up for grabs and no one studio owner, package designer, or agency head is in any position to sit on the sidelines and watch the show.

Barry Stephens

The president of Stephens-Biondi-DeCicco, 375 Park, New York, Barry Stephens died at his home at the age of 49, following a heart attack. In the art business over 25 years, he began his career with Byron Musser. Later he had his own representative service, and operated the only Park Avenue gallery for editorial and advertising illustration open to the public.

During World War II he was one of the founders of Stephens-Hall-Biondi in Chicago, while continuing his representative service in New York. Stephens-Hall-Biondi became Stephens-Biondi-DeCicco upon the withdrawal of Tom Hall and the addition of Frank DeCicco. Reno Biondi is treasurer of the company.

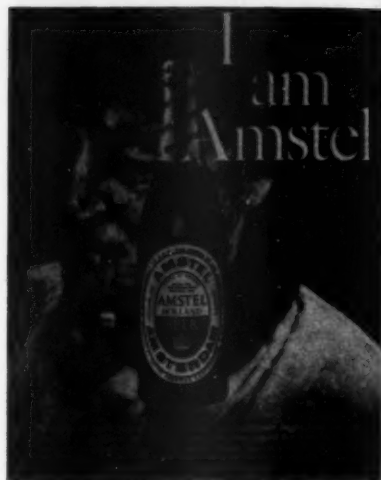
Stephens-Biondi-DeCicco has had a Los Angeles studio since 1954. Bob Hilbert, vice president, will head the New York division.

Competition open for best visuals of the year

Deadline for Seventh Annual National Visual Presentation Assn. Awards Competition is Feb. 15. Sponsored jointly by NVPA and the Sales Executives Club of New York, the two-day program will include workshop sessions May 9; seminars and an awards luncheon May 10. Two awards will be made in each of three categories—motion pictures, slidefilms and graphics—for: employee training, employee relations, public relations, educational, sales training, sales promotion, point of sale.

Details and entry blanks from Dick Daniello, Day of Visuals chairman,

NVPA, 19 W. 44 St., NYC 36.



Dignified image for beer

Amstel moves away from the usual good fellowship theme for beer advertising. Aded by Herman Davis at Dowd, Redfield & Jonstone before the agency merged with Cohen & Aleshire, ads have imported-from-Holland appeal; distinction in mood usual to the high priced liquor accounts. Photographer, Alan Fontaine. Copywriter, Phil Thompson.

South has new photo reporting service

A new reporting service of writers and photographers will operate out of Atlanta and cover the region from Virginia to Florida. Services include case histories, advertising photography and publicity. Most field interviews are tape recorded. All pictures are for client's exclusive use. Brochure from Hazick Reporting Service, Box 7331, Atlanta 3, Ga.

Techni-Craft competition deadline Nov. 30

Entries, not to exceed 36" in any one plane, may be in oils, watercolors, tempera, pastels, pen and ink, charcoal, color photos, mobiles, montages, collages and sculpture. Participating artists must be sponsored by production people. Duplicate awards of \$150, \$100 and \$50 are made to the first three prize winners and their sponsors. Details from Techni-Craft Printing Corp., 250 W. 54 St., NYC 19.

The company has published the first issue of a tri-annual, *Illustra*; each issue to be a monograph of prizewinners' art. First number features Philip J. Gibson, 1958 first prize winner. The artists will

design their own issues within a 7x7" format. P. K. Thomajan is editor. Issues by Robert Blanchard and John West, winners of second and third prizes, will follow.

The exhibition of 1959 prizewinners and 10 honorable mentions will be held at Techni-Craft Galleries in December and later circulated among agencies and art schools.

DMAA names Newsweek's Dembner

New board chairman of the Direct Mail Advertising Assn. is S. Arthur Dembner, circulation manager, Newsweek. Earle Buckley, president of Earle Buckley Organization, Philadelphia, was re-elected vice chairman. Harold U. Banks, asst. superintendent of sales promotion and training, Sun Life Assurance Co. of Canada, Montreal, was re-elected Canadian vice chairman. Fred L. Williams, advertising and sales promotion mgr., Pennzoil Co., Los Angeles, was re-elected western vice chairman.

John Warner, director of advertising, Aetna Life Insurance Co., Hartford, was elected secretary. Treasurer is Robert A. Enlow, mgr. records and circulation, American Medical Assn., Chicago. Ferd Ziegler, vp McCann-Erickson, Inc., was re-elected to the executive committee. DMAA president Robert F. DeLay continues as full time executive.

25 judges of SI show— a Who's Who of advertising art

Many of the top names in the field will judge the five sections of Illustrators '60, the second annual SI show. For advertising illustration: chairman Austin Briggs and Robert Atherton, Wallace Elton, Charles Tudor, Hugh White. Editorial: chairman Joe De Mers and Albert Dorne, Al Parker, Cipe Pineles, Robert Weaver. Book: chairman Ervine Metzl and Jan Balet, Gyo Fujikawa, Joseph Low, Henry Pitz. Institutional publication: chairman Wallace Richards and Dean Ellis, Leonard Leone, Walter Murch, Harlow Rockwell. TV/film: chairman Willis Pyle and Lars Colonius, Abe Liss, Alphonse Normandia, Jack Zander.

The show will open Jan. 15 for members, Jan. 19 for the public and run to Feb. 29. Lester Beall will design the show's annual.

Techniques of visual presentation in new filmstrip

The Story of the Slidestrip Projecturus is full color filmstrip with sound and color drawings on mental imagery,

typography, layout and balance, color, and presentation of statistical data and charts. Written by Lt. Col. Horace Franklin, USA Ret., the 62-frame film runs 12 minutes, comes with a 33 1/3 rpm record. Produced by Admaster Prints, Inc., it is available at \$20 from them at 1168 Sixth Ave., NYC 36.

In the news

A little more freedom for the ad and art worlds: Post Office now allows swatches of any material, if they're printed, to be pasted to magazine and newspaper ads. Formerly swatches had to be paper. Also, newspaper supplements entirely devoted to one advertiser can be mailed as second class matter if they are designated as supplements, not sections. (Some papers had been getting away with this, others not.) And tariff laws have been eased for art. Formerly, for instance, Picasso paintings could come in duty free but his collages could not, because of materials used. Now it's not the materials used but the intent that spells art to the customs people. Dorothy H. Dudley, registrar of Museum of Modern Art, testified before the Senate Finance committee which changed law.

Packagers have run into a new source of trouble. The Food and Drug Administration's enforcement of the new food additive law is making printers and lithographers wonder who is responsible for certifying packaging additives as safe, and who will test the variables used in packaging materials? Every raw material and conversion will have to be cleared by FDA, says the LPNA News. Suppliers of inks and papers have been advised by their legal counsel not to warrant their materials. Food packaging designers are naturally as concerned as suppliers, converters, trade associations.

Something new in packaging: A New England brewer, Haffenreffer & Co., Boston, has aluminum foil laminated corrugated board packs to keep 6 and 24 packs of beer cold for 6 hours after removal from refrigeration. The 24-can pack can be reused as iceless icebox. A built in handle folds flat for shipping. By Stone Container Corp., Chicago.

The Presenta-Pak is a hinged twin package that shows off each of a pair of shoes as counter or window display, then closes and gets a securing sleeve slipped over it when purchase is made. Part of Bostonian and Mansfield men's shoes' year-round gift idea. Package, lithographed in a diamond pattern including red, gold and black colors of the Bostonian crest, is by Gardner-Brooks, Inc., Springfield, Mass.

Contour-Pack uses less paperboard

stock without losing carton strength and offers end panel identification. Designed by Ohio Boxboard Div., Packaging Corp. of America, Rittman, O., it is a 6-pack can carton with wrap around end panels set at a 45 degree angle to hold cans securely while allowing show-through of cans, also has room for imprinting.

Better Packaging Advisory Council lists 10 packages chosen as best liked by 249,222 consumers. Packs were: Ajax cleansing compound, Betty Crocker refrigerated biscuits, Coca-Cola, Dial shampoo, Kent cigarettes, Kleenex, Miller's High Life, Playtex girdles, Satin-Set Pin Curl spray, Schick shaver.

New offerings: "Postertest" is a new technique to pretest outdoor advertising. By Oxtoby-Smith, Inc. . . . And a Group Brainstorming Kit contains according to Marketing Communications, Inc., a "60-frame colorfully illustrated 35mm film strip, a 15-minute recording, and a meeting leaders' guide for result-getting brainstorming." From H. E. Roper at MC, 45 W. 45 St., New York 36.

Harry Belafonte's recent road show debuted a new projection technique developed by Tele-Prompter Corp. Two vertical screens and two large rear screen projectors provide stage lighting and settings, eliminate need for stage curtains. Fewer technicians required for lighting and stage effects. The rear screen projectors with beam rotators flash colorful abstract patterns, silhouettes, other effects as background. Mirrors and the projectors retain about 90% of light, TPT reports.

A 16-min. 16mm color and sound film describes Ektacolor. Free to photography groups from Audio-Visual Service Dept., Eastman Kodak Co., Rochester 4, N. Y. Ask for Make Color Your Business—with the Ektacolor System. . . . The 1959-60 Directory of Professional Photography lists more than 6000 U.S. and foreign PPA members—also addresses and qualifications. More than 40 classifications listed. Free to agencies and photography buyers, \$5 for others. Write Professional Photographers of America, Inc., 152 W. Wisconsin Ave., Milwaukee 3, Wis.

read

(continued from page 39)

AD Ford Publications. Program chairman is Robert Littlehale, Mumm, Mulay & Nichols agency.

(continued on page 52)



or, how to make your driving fun again. **LA VILLE:** The car for city living. Only 155 inches to park and maneuver. Smart, designed in-Paris lines. Elegant, made-in-France touches. He and she glove compartments; sophisticated sliding sun-roof (optional extra). **LES SUBURBS:** COMPACT, YET ROOMY. FOUR DOORS. BIG 7 CU. FT. TRUNK UP FRONT. IDEAL FOR GROCERY-ING, TRAINING, SCHOOL-PICKING-UP. NEVER A SNOW-STALL. **La Province:** Long-range seating comfort (owners report less driving fatigue on long hauls than in their former cars). Long-range economy, too. Up to 40 mpg. Fewer and cheaper maintenance bills. High resale value. **LE COAST-TO-COAST:** OVER 850 AUTHORIZED RENAULT DEALERS WITH FULL STOCKS OF PARTS-A REGULARLY SCHEDULED AIR-LIFT FROM FRANCE KEEPS STOCKS FULL! FACTORY-TRAINED (AND PERIODICALLY, FACTORY-REVIEWED) MECHANICS AT EACH DEALER'S. (IN CANADA, OVER 150 DEALERS.) STOP IN AT THE NEAREST RENAULT DEALER AND SEE HOW MUCH FUN IS WAITING FOR YOU. *Le P.O.E. New York: where suggested price is \$1645. Not too much more in other places.*

Le Car Hot: RENAULT Dauphine



1)

WHAT'S NEW...WHAT'S BEST

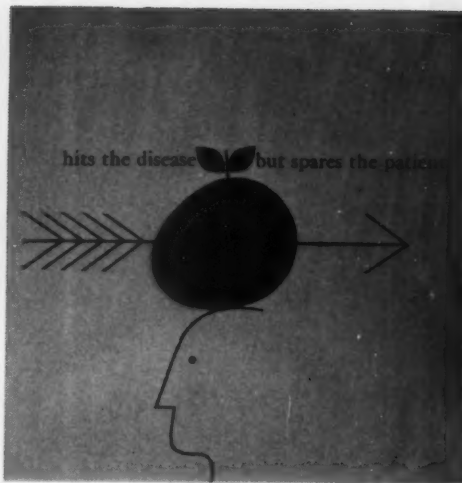
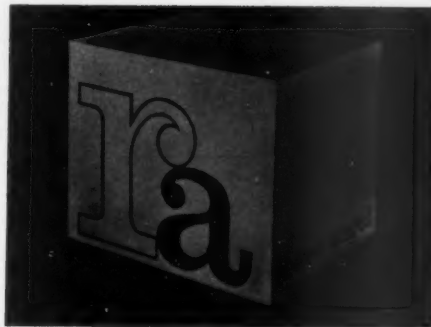
Art Direction's critic panel watches direct mail, displays, illustration, photography, packaging, newspaper ads, consumer and business magazine ads, posters, TV

1) Drama
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Art Directio

2a, b)



4)



5)

1) Dramatic, playful use of type

Needham, Louis & Brorby's Renault campaign displays type creatively to get across the message, build image. Its use will be remembered though all the copy may not be read. First ad of series to hold background, though toned down, behind type. AD, Ed Newquist, supervising AD, Richard Owen. Copy, George Soter. Photograph, Dick Rutledge.

2a, b) Fundamental letters used creatively

Corporate identity program for H. Reeve Angel & Co. has initials R and A juxtaposed interestingly. Designed by Eckstein-Stone inc. Letterheads for each company division use product line symbols in gray circle, RA embossed in

green over one quadrant. Printed by Woodbury & Co., Mass. Shipping container shows off logo to fullest extent.

3) 3D for outdoor

Dimensional cutouts of cartoon drawings against bright yellow and green background art, plus shadows cast by the dimensional foreground, are novel and attention getting in outdoor for AC Oil Filter. A simple but effective design and in keeping with offbeat and humorous treatment for campaign's other media. ADs, Robert Morrow and James Forton, D. P. Brother & Co., Detroit. Artists, Jerome Kuhl of GO Monogram, and Ron McKee and Lou Perkowski of McNamara Brothers. Type,

Venus Extended.

4) Sophisticated layout

Display book for pharmacies has the William Tell motif in a contemporary and amusing way. The 3D plastic ball which appears on cover as the apple has a different significance on every die-cut page. A fresh approach in point of sale for pharmaceuticals. Designed by Morton Goldsholl Associates, Chicago.

5) Visual squeeze feel, but live

The unique composition of pictures and pacing in North Advertising's Adorn Hair Spray commercial compares favorably with the visual squeeze technique. New effect is extension in campaign of

3) Karl Fink, industrial designer

4) Georg Olden, director of graphic arts, CBS-TV

5) Garrett Orr, Eastern AD, Outdoor Advertising, Inc.

6) Herbert J. Ehrbach, Jr., special asst. to MAA president

7) Peter Palazzo, advertising & visual director of Henri Bendel

8) Art Kane, executive AD, Irving Siewer, Advertising

9) John Jamison, AD, J. M. Mathes, Inc.

10) Gabriel de Milion-Czarniecki, designer, Container Corporation of America

11) Lester Ronsdell, art group supervisor, Grey

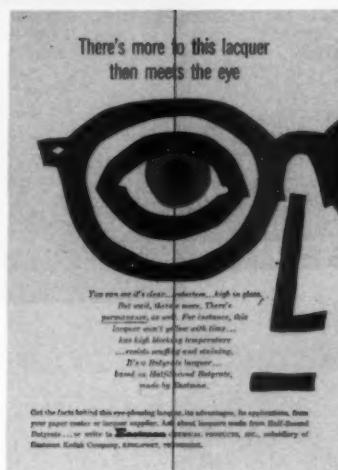
12) Onofrio Faccione, art group supervisor, Grey



6)



7)



8)

hair styling tricks. AD, Alice M. Westbrook. Photographer, Karl Struss, Cinematography. Model, Darline Tomkins. Copywriter, Joan Sweeney.

6) Gift carton that wears well

For Wolf Schmidt Vodka, designer Art Brenner, Promotion Design Associates, used most of the facilities available for premium folding cartons, for package that looks glamorous, festive and expensive. In rich strong colors and foil (Cochran). AD: Gordon Odell, Joseph E. Seagram & Sons, Inc. Art and lettering by PDA staff. Printed by U. S. Ptg. & Litho. Co.

7) Display 'collage'

Interesting distribution of planes in space, with the design incorporating several materials. Message consists of trademark, facsimile of original bottle, and promotional caption. 19" x 11". Designed by Thomas A. Schutz Co., Inc., Virgil Simon design director. For Falstaff Brewing Co.

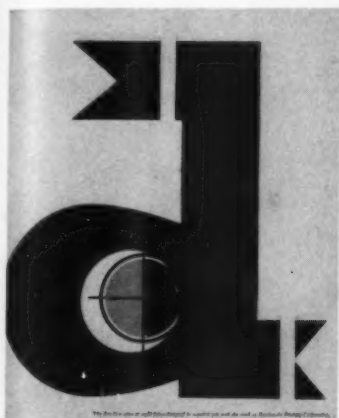
8) Before and after treatment

One page trade inserts for Eastman Chemical Products, Inc. has all the advantages of good four color design, white space, interesting headline, and short informative copy. Before and after ap-

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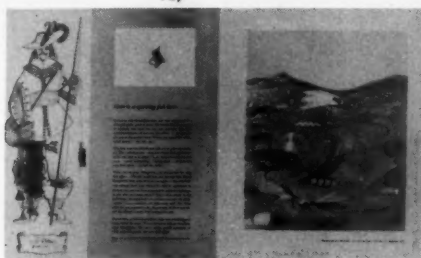
Art Direc



9a, b)



10)



11)

proach creates sales-generating interest by treating half the space with Eastman's Half-Second Butyrate lacquer, leaving other half dull. Three variations of the four color design were printed on All Purpose Litho. sub. 80. AD, Ernest Waivada, Fred Wittner Co. Art, Harold Newman Associates. Copy, Cliff Weber. Agency production, Harold E. Bisson.

9a, b) Lithographer's image

Each of eight folders for Duenewald Printing Corp. had a different idea but all built cover theme around letter "D"

— sometimes as drawings of twigs and flowers bent into a D, etc. Here designer Harold Egan employed hammered gold foil die cut and fitted into slots on Kromekote. Four color circle, lithoed on cover, fits inside cutout D. Inside spread has from left, Erica Egan's line drawing of Izaak Walton, a real fish lure attached above text by Gene Egan, and Champion Paper's color illustration of fish lures. Entire production and mailing of series to 1000 cost about \$15,000.

10) Particularly good integration

One of Arnold Varga's many outstand-

ing newspaper color ads for Cox's. Good integration of copy and illustration. Wording is the binding on a yellow broom, and is legible because it is bold and the only red used.

11) Poetic photograph

One of Richard Avedon's shots of Audrey Hepburn, and part of Harper's Bazaar coverage of the Paris collection. Loneliness projected by rain on windowpane, sad expression, white cat as consoling friend. Light source added somber quality for outstanding picture. AD, Henry Wolf.

Two fashion books, a he and a she, vary the situation and location story. For Harper's Bazaar (September) Dick Avedon writes and shoots a boy meets, loses, wins girl script (with tongue way in cheek) and in the process illustrates 18 of the latest fashions. Cast includes Audrey Hepburn, Mel Ferrer, Buster Keaton and Zsa Zsa Gabor. The hi-jinks that followed the shooting through back alleys, butcher shops, public parks gave the models a relaxed believableness, the story a fun plus fashion mood. AD, Henry Wolf . . . For Gentlemen's Quarterly AD Al Greenberg and photographer Chad Hall captured two real Castro rebels, dressed them in high-fashion continental coats, posed them against a motto scribbled, bullet scarred wall . . . Life, August 31, in its first of a series on American folklore featured spread after spread of full color, minutely researched illustrations by Jim Lewicki. AD, Charles Tudor . . . and, for your idea file, see how September 7 Life used full bleed black backgrounds for its photos of daffodils, tulips, hyacinths (Photos: Ben Rose, AD: Bernard Quint) . . . October's Esquire showed off the season's new burnished brown and black shoes in an unusual pose by AD Bob Benton and photographer Elbert Budin . . . all the millions of words written by and about beatniks haven't told the story as well as a few Burt Glinn photographs, taken at the perfect moment in New York's Greenwich Village. They illustrate Jack Kerouac's story in October's Holiday. ADs, Frank Zachary and art editor Louis Glessmann . . . sometimes the picture that pulls the reader into the story relies entirely on establishing an irresistible mood, as with the soft, dreamy green Ormond Gigli photo for October's Family Circle story on everyday fragrance. AD, Jan C. Mayer. ●

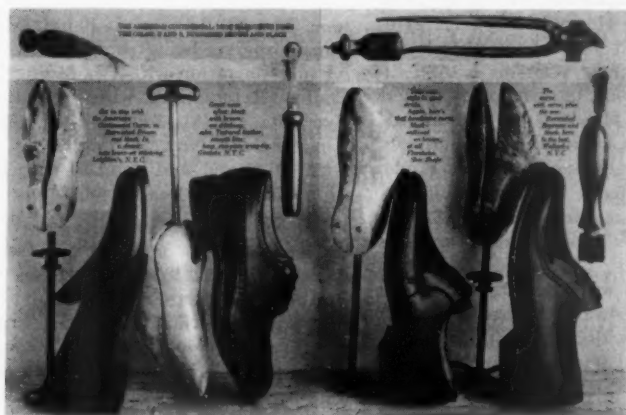


Girl meets butcher . . . Harper's Bazaar

**WHAT'S NEW...WHAT'S BEST...
VISUAL VITALITY IN THE
EDITORIAL PAGES**



Green mood . . . Family Circle



Functional props . . . Esquire



The faces tell the story . . . Holiday



Black for sock . . . Life



Minutely researched . . . Life



Viva July 26 and continental coats . . . Gentlemen's Quarterly



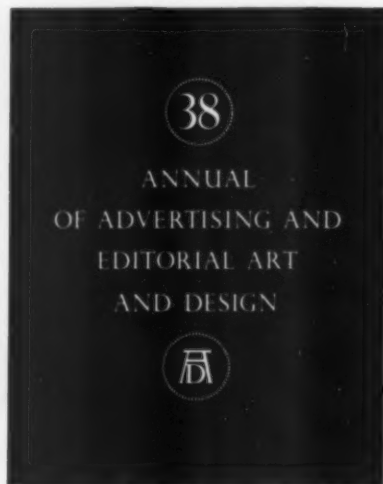
(continued from page 45)

Chicago awards dinner Nov. 23

Top winners of the Art Directors Club of Chicago's 27th annual exhibition will be featured along with a speaker from the entertainment world at the awards dinner at Palmer House Grand Ballroom. A documentary film of the juries at work will be shown. Reservations are available through Bill Wilson of Jordan, Sieber & Corbett, 108 N. State St. Tables of eight may be reserved and ticket price includes dinner, entertainment and a copy of the ADCC Annual which will be published following the show.

The exhibition will be displayed in the lobby of the Prudential Building Nov. 24-Dec. 4.

The 12-man jury who chose winning print and tv entries Oct. 6 at the Kling-Bielefeld Studio: Charles Coiner, Herbert Bayer, Arnold Varga, Mildred Constantine, Robert Gage, Robert Benton, Henry Wolf, Bert Stern, Georg Olden, Charles Tudor, Jack Roberts, exec vp, Carson/Roberts/Inc., and designer Massimo Vignelli of Milan.



38th Annual displays pieces to the full

This year's New York Art Directors' book for the first time goes all the way in presenting the show as big as possible, with the book's design subservient, serving as showcase for the exhibit. Usually four or five pictures are in a double spread, with one of them shown full page or full bleed. Result: an easy to see and study reference, and a clean open look. In the illustration section, art is shown large and then again in reduced size in its advertising applications. Everything is in

b/w, but a second color, mustard yellow, accents type.

In all, about 500 pieces in five categories are included. Categories and their subdivisions are: Advertising Design, magazines, newspapers, trade periodicals, booklets and direct mail, posters, packages, record album covers and book jackets; Editorial Design, pages, spreads, sections, magazine covers, company magazines, letterheads and trademarks; Advertising Art, magazines, newspapers, trade periodicals, record album covers, booklets and direct mail, posters; Editorial Art, fiction, nonfiction, magazine covers, institutional; Television, live action, animation, still art.

In addition to the exhibition, the annual includes articles on the New York club's important events of 1959. Articles are by Henry Wolf on the exhibition, Edward Rostock on the design committee, Robert West on NSAD, Elwood Whitney on the symbology conference, Arthur Hawkins on the awards luncheon, Bert Littmann on committees, and an editorial message from Ed Wade.

Some 330 pages include about six pages of cross-reference listing ADs, designers, artists, photographers, agencies and advertisers.

The annual was edited by Wade and designed by Edward P. Diehl, with art production by John Berguson Studio. Cover has gold stamping on black Balacuir, a durable plastic. Slipcase is in gold cloth with black lettering. Published by Farrar, Straus & Cudahy at \$15.

NYADC 38th traveling

Now on tour, the New York club's show will be at Kansas City Art Institute and School of Design Nov. 7-Nov. 20. Show includes original finished art as well as prints of the award winning ads, and a 40-min. film of commercials. It has been to Hallmark Cards, Inc. in Kansas City, the Alabama Press Association at the University of Alabama, University of Georgia, Dept. of Art. The Memphis AD club will have the exhibit Jan. 4-15.

Bookings for two week periods may be arranged by contacting Ben Pride, Marschalk & Pratt Div., McCann-Erickson, 460 Park Ave., NYC 22. There is no fee, but transportation and insurance must be paid.

chapter clips

Baltimore: Prominent Baltimoreans representing civic, business, graphic arts and

ad groups were honored guests at BADC's presentation of Man of the Year award to David W. Barton . . . Ad of the month award recently went to two newspaper categories—retail and other. Retail winner was Hochschild, Kohn's two color page, Hues of Blue. Credits go to SPM B. Lewis Posen; AM Harry E. Daiger, AD Nettie Gaboff, artist Shirley Schlesinger, copywriter Bonnie Gay Swanson. Other honor went to Baltimore Federal's announcement of semi-annual dividend. Ad simulated a page from 1790 issue of Maryland Gazette. Created by Mary Busch, exec vp of Emery Advertising. AD, Thomas E. Parlette, typography by George Culbertson, Progressive Composition Co., Philadelphia.

Iowa: The AD At Work is 10-part educational program being presented by AD-AI in cooperation with Des Moines Art Center. Reservations with Art Center Reception Desk. Programs, 7:30-9:30 p.m., include Nov. 3, publishing art; Nov. 10, posters and point of sale; Nov. 17, retail stores; Dec. 1, job opportunities.


Los Angeles: New members are George Akimoto, of Fred Kopp Advertising Art; Bert Angelus, partner, designer and contact man for Visual Ad; Keith Bright, free lance designer; Bill Curry, supervisor of public relations, design group, Thompson, Ramo-Wooldridge; Don Kapp, of Anderson-McConnell; Ervin Magyary, a principal of Key-Line Art Associates; Jim Millard, AD at Latta & Co. Millard has been named chairman of the traveling AD show. . . . Jackson Mayers, special lecturer on management at University of Southern California and professor of sociology at Los Angeles Valley College, was recent speaker.

Memphis: Recent program included 12-min. Morton Goldsholl film for Life, notable for its omission of magazine's title; slide presentation on magazine advertising by Fairfax M. Cone, chairman of the executive committee, Foote, Cone & Belding.

Philadelphia: "Wild Films" was presentation at recent meeting . . . Dinner meeting dates are Nov. 13, Dec. 11, Jan. 8, Feb. 12, March 11, April 8, May 13. Executive board meetings are Nov. 5, Dec. 3, Feb. 4, March 3, March 31, May 5.

St. Louis: An exhibition of ad art from the gaslight era was recent program—loaned by Missouri Historical Society. ●

*to satisfy the needs
of a wide variety
of products he creates
and buys almost every style
of art and design*



THE SALES PROMOTION AD'S MANY HATS

The sales promotion AD is supposed to be a jack-of-all trades as well as master of a few. He changes his hat every time a different product manager leans over his board and switches from being Mr. Buckeye to Mr. Design faster than you can say "suit your art to your product and market."

Take Bob Helling, AD GE's Housewares & Radio Receivers Div. Serving 20 different product lines, he buys art for 20 product managers each of whom believes in a different art/visual approach for his product and his market. Gay moods are wanted by one; line drawings with clear detail is stressed by another; color photography is a must for a third; fine rendering is the number one requirement for still another.

Despite the diversity of art and design approaches in a sales promotion art department, some considerations are common to most, if not all, pieces.

The following pages show some outstanding promotion material prepared this year by four large companies: GE's Housewares & Radio Receivers Div., Bigelow-Sanford Carpet Co., Shell Oil Co., and The Procter & Gamble Co.

The friendly approach, often via the humanized product illustration or the development of a product character is illustrated by some of the Shell and P&G material. P&G's now famous Mr. Clean is a very carefully developed personality with friendly, believable, helpful appeal. Car headlights become eyes in Shell's happy car series.

Other promotions feature simplicity of design and strive for dramatic illustration of photography. Many promotions rely on the product-in-use approach. An increasing amount of promotion material is using color — flat, line color in some instances, process color where message requires, budget permits.

*Shell's
happy,
humanized
approach*

SHELL

GASOLINE





Cartoon cars are shown irresistibly drawn to the Shell emblem with three words telling the story . . . "Cars love Shell." Art dominates some pieces, disappears in others. Shell's strategy is simple: make them smile and it's easier to make them buy.

Creator of the happy mood is artist Wayne Colvin, under the direction of J. Walter Thompson's Art Blomquist. Gallonage figures, says Shell's W. M. Thompson (Supervisor of Production in the Sales Promotion-Advertising Department) show the approach is paying off both in sales and in public awareness

of Shell dealers as warm, friendly people to deal with.

Big Shell medium is outdoor with 8,000 billboards used. Cartoons run in newspapers in some 200 major markets, often in three or four colors and 70 TV stations show the happy car selling with a smile and a song. In one the car goes down the highway whistling "Cars Love Shell" theme song written by Dick Manning. And at the stations window streamers say "Cars Love Shell" in large type and bold colors. The theme is carried over into other Shell products too; for example: "Outboards Love Shell, Too," and "Houses Warm Up To Shell."

*Mr. Clean
is also
a terrific
salesman*



A champion at all kinds of cleaning jobs, cleaning personified, Procter & Gamble's Mr. Clean presented a unique opportunity for the design of dramatic in-store promotion pieces. The product symbol developed by Tatham-Laird for P&G's all-purpose liquid cleaner is now a powerful salesman, beaming on housewives from store posters and floor stands, from counter displays, shelf-stickers, and bottle labels.

Mr. Clean is big in build, warm in personality, with that Yul Brynner smooth-head appeal to women yet the flat nose and square jaw of a fighter and the smile of a man who is helpful and friendly.

Perhaps most unusual of the in-store pieces is the life-size die-cut floorstand showing Mr. Clean from the waist up in full color. It not only attracted atten-

tion by its sheer size and color but connected the Mr. Clean image to the Clean product at point-of-purchase picture being prominent on the label too.

The display material also used the triangle from the bottle label as a coordinating design theme. A multipurpose poster combined a simple triangle copy area on a solid blue background with a full color product illustration and a large halftone of Mr. Clean. Cards and stickers used these same elements.

The promotion material was created and developed by Procter & Gamble and was done by Frank Hill Associates, Cincinnati. Poster, shelf-stickers and stickers were printed by Yost Klein. The floor stand was lithographed by Strobridge Lithographing Co.



Here's a **PROFIT** Picture

THE FEW MINUTES YOU SPEND AND THE **3** SQUARE FEET OF SPACE YOU USE TO DISPLAY **13** CASES OF **MR. CLEAN** WILL EARN YOU A STACK OF PENNIES TALLER THAN THE **MR. CLEAN** DISPLAY PIECE.

Let **MR. CLEAN** the PERSONALITY and **MR. CLEAN** the PRODUCT earn extra profits for you from a special display

Mr. Clean character standing next to a tall display rack filled with Mr. Clean products. The rack is labeled "MR. CLEAN" and "all-purpose liquid cleaner". The character is holding a bottle of Mr. Clean.

creative coordination, color & continuity sparks GE promotion

Creating sales promotion for G.E.'s Housewares & Radio Receivers Div. in Bridgeport, Conn. is an art direction job of both wide variety and coordinated continuity.

This division's diversified products include: vacuum cleaners, polishers, clocks, fans, blankets, pads, vaporizers, heaters, hair dryers, rotisseries, skillets, grills, irons, coffee makers, can openers, mixers, toasters, kettles and sauce pans . . . as well as portable, table and clock radios; and a full line of portable and stereo phonographs.

Keeping all G.E.'s distributor salesmen, thousands of appliance dealers and millions of consumers sold on these more than 20 product lines required constant promotion in print.

Quality, color & continuity

Robert Helling, art director Housewares & Radio Receivers Div. is responsible for different art treatment in all types of material . . . from complete sales meeting presentations to booklets and tags educating consumers on product use and care after the sale. In the aggregate, he uses the widest possible range of art styles for the 20-plus product lines.

But . . . each product is different. Each requires a special visual sales approach. Each must be given its own individual and distinctive sales appeal in the art treatment. So the art direction job is also one of close coordination . . . between individual merchandising mgrs., sales promotion specialists, art studios and top-flight designers and illustrators who create G.E. material.

Color rendering for quality

The Portable Kitchen Appliance Department, for example, rightly believes that color is synonymous with good tasting food. Color creates the feeling of good taste, synonymous with the fine foods prepared by G.E. portable appliances in the kitchen. And because they

are "modern products for modern living", the department also knows they should be pictured in colorful modern kitchen surroundings, and shown doing the modern cooking jobs they perform.

Here the combination of color, product use and identity is dramatically interpreted in sales promotion material that gives the products modern kitchen realism as well as family resemblance . . . with emphasis on full color quality.

And for this department, G.E. has also pioneered new visual techniques not usually found in typical consumer product promotion. G.E. has found that like the shapely model's smile, the brilliant shining chrome of many products can often distract the eye from the entirety of overall product design and color. So G.E. portables with large areas of chrome are not photographed in print. They are carefully rendered in color by automotive illustrator Arthur Fitzpatrick.

The result is that these products are shown with an overall, distinctive softness, giving them extra visual appeal in the sales promotion catalog. By giving these products as much illustrative attention as auto manufacturers give their big-ticket items, G.E. has achieved far greater sales promotion acceptance from both distributors and dealers alike.

Sales completeness

Typical of the art direction completeness in the division's sales promotion program is the full range of selling material created for G.E. Radio Receivers Department. Like other departments in Housewares & Radio Receivers, visual planning begins with the initial product introduction sales meeting.

In last year's product line introduction, for example, the sales theme for portable radios was "The Power Play Line". It was kicked off in an impressive sales meeting tie-in with *Sports Illustrated*. Life-size illustrations of athletes in action lined the room where the meeting was held.

This "Power Play" selling theme was carried through in a complete program of selling aids, most of which were created by Monogram Art Studio, New York.

Coordinating the sports theme with Monogram account executive Steve Bender, Bob Helling and the studio created a colorful dealer display case, catalog, envelope enclosures, spec sheet, self mailers and a large point of purchase wall chart which showed the entire line and told dealers how they could use it to "improve your sales score."

Coordination plus creativity

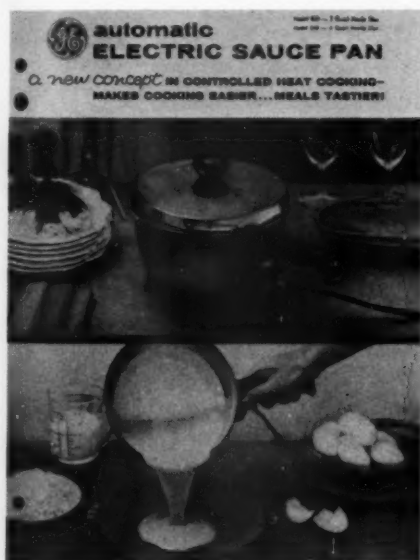
The backbone of sales promotion for G.E. small appliance products is the product catalog and spec sheets . . . designed to give distributor salesmen visually authentic yet dramatic "samples in print". But in creating these standard tools of the distributor, G.E. has been successful in overcoming many of the reasons why some salesmen handling competitive lines are reluctant to give these formats maximum use.

One of the biggest reasons for this is the very quantity of competitive products carried by most distributors. Catalogs and spec sheets on them all become a cumbersome portfolio . . . a confusing maze of type, illustration and technical data.

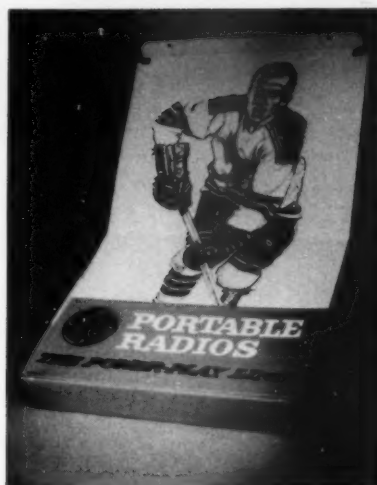
Bob Helling is helping distributors organize their G.E. material with coordination plus creativity. On spec sheets, colorful key product pictures dominate the page. Headline copy is set in modern, distinctive, recognizable type. The famous G.E. logo prominently adds to the quick visual identity of the product line. While specifications are still much in demand, this technical information is handled in attractive art styles which show product benefits and features. And catalogs showing the complete line are visually and creatively coordinated with these spec sheets. G.E.'s important product is "progress," and H&RR Div.'s approach to SP has made exactly that.



1)



2)



1) Sales promotion for individual Small Appliance lines includes a full range of selling aids for G.E. distributors and dealers. All sales promotion material is coordinated with selling theme, such as this portable radio campaign for "The Power Play Line". Greater attention to design and illustration completeness is getting greater sales promotion acceptance for G.E.'s Small Appliance Div.

2) Typical of G.E. creative coordination in distributor spec sheets is this sauce pan promotion. Large key product photo showing product in modern use, short copy, illustrative visualization of specifications and prominence of G.E. logo give products quick identity . . . typical of appealing consumer ads. Created by Monogram Art Studio.

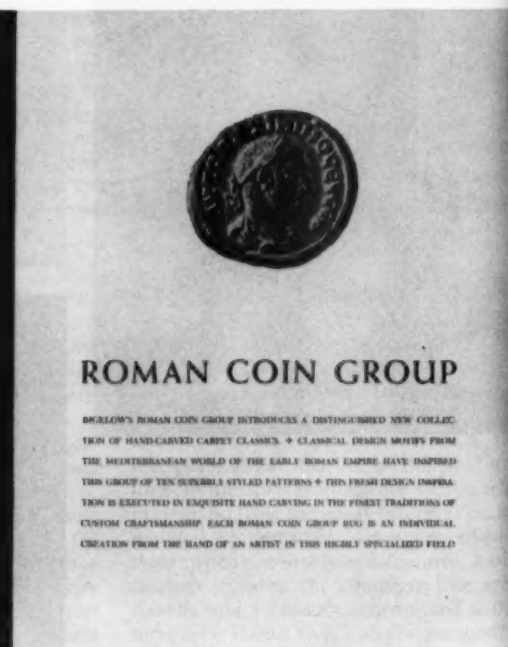
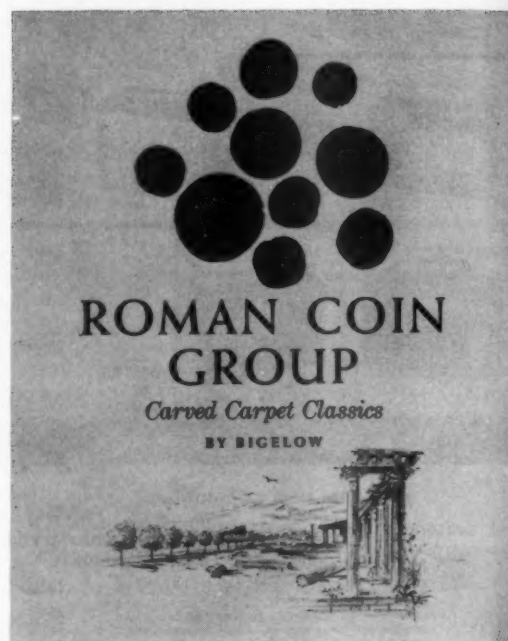
3), 4) Package for Power Play Line portable radio opens to become combination dealer display case and dealer promotion—selling chart's inside, printed on flip side of inside display fold that is silk screened b/w art of athletes. Gold die-cut floor of box holds radio for POP display. Handled corrugated box has b/w art printed on a strip each of fire orange and purple. In between, white letters and purple and white G.E. trademark against gold colored background. Design and layout by Bill Schommer, Monogram.



4)

3)

*b/w is
best for
custom-carved
rugs*



BIG
MARKET
NEWS
FROM
BIGELOW
ARTISTS
ROMAN COIN™
People Who Know

BIG MARKET NEWS FROM BIGELOW

ROMAN COIN™ GROUP OF CARVED CARPET CLASSICS
in ten handsome designs by Bigelow

Bigelow's new Roman Coin Group of Carved Carpet Classics is a collection of ten designs, each a masterpiece of hand-carved artistry. The designs are: 1. The Roman Coin, 2. The Roman Coin, 3. The Roman Coin, 4. The Roman Coin, 5. The Roman Coin, 6. The Roman Coin, 7. The Roman Coin, 8. The Roman Coin, 9. The Roman Coin, 10. The Roman Coin.

ONE WHO KNOWS BUY BIGELOW RUGS AND CARPETS—SINCE 1835

STORE NAME
presents
a past with a future

ROMAN COIN CARPETS

Hand-Carved Classics
by Bigelow

Discover! Trade your old carpet for a new one. Bigelow's Roman Coin Group of Carved Carpet Classics is a collection of ten designs, each a masterpiece of hand-carved artistry. The designs are: 1. The Roman Coin, 2. The Roman Coin, 3. The Roman Coin, 4. The Roman Coin, 5. The Roman Coin, 6. The Roman Coin, 7. The Roman Coin, 8. The Roman Coin, 9. The Roman Coin, 10. The Roman Coin.

you can order ROMAN COIN CARPETS in any of three 12 color patterns

STORE NAME

In this age of color, one would think a class product, such as rugs hand-carved to order, would be promoted in full color with maybe some extra colors or gold for good measure.

Not so. Bigelow-Sanford Carpet Co. advertising and sales promotion head R. Richard Carlier and SPM Jay Bradley felt their Roman Coin group required a handling different from that given ready made carpet which the customer can see in the store.

With the Roman Coin group the buyer orders from the folder. The big consideration is the design. Because design can best be evaluated in black-and-white and in large size, Bigelow's folder, used by retailers at point of sale, is b/w in a color heavy field. An accompanying small consumer folder illustrates color range available in the ten patterns.

Art, typography and layout of the Roman Coin Group booklet by Irving Spellens, Pageant Studio, NYC. Bigelow's A. Schellhammer supervised production. Printed by A. Colish. Shown here are the 12 page brochure, and trade ads from the Roman Coin Group dealer promotion package. ●

EVALUATING SALES PROMOTIONS

A. C. Nielsen, Jr. is president of the world-wide marketing research organization bearing his name. More than 1000 leading corporations around the world use Nielsen Index services to follow the progress of their products in retail outlets and keep informed on developments within the food, drug, pharmaceutical, photographic, radio and television fields. Mr. Nielsen is a graduate of the University of Wisconsin, former director and officer of the American Marketing Association, presently a director of the Chicago Council on Foreign Relations, a member of the Economic Club, the Citizens Board of the University of Chicago and the Executives Club of Chicago.



by themselves, retail sales figures don't measure promotion effectiveness; you've also got to watch competitive sales, make seasonal and regional comparisons, correlate results with promotion drives

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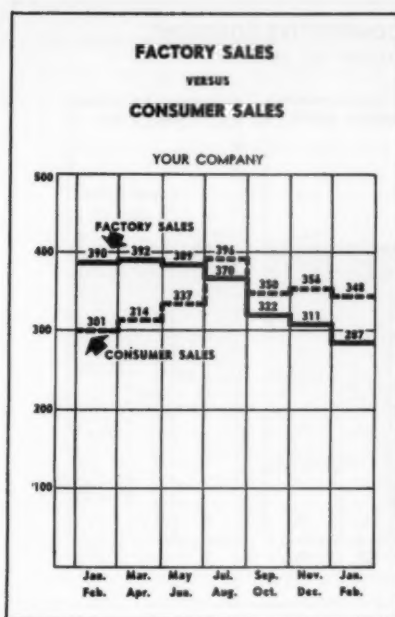


Chart 1

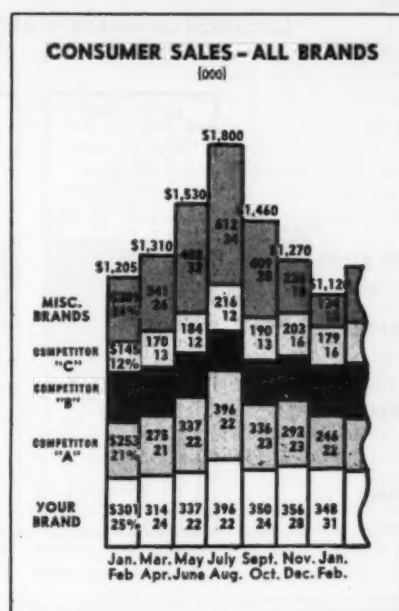


Chart 2

Evaluating sales promotion results is, in many ways, like trying to estimate the true dimensions of an iceberg. Apparently you are able to see all there is, but experience has taught us that there is more than meets the eye.

A successful sales promotion effort must be translated into direct sales; the surest way to evaluate a new campaign or idea is to determine how many extra dollars or units of sales were obtained.

However, there is frequently a lag between the visible efforts of a company to move products and acceptance by the consuming public.

To uncover and evaluate the essential facts Nielsen has some 250 full-time field men who cover the entire nation. (All remarks pertain to United States problems, though we are also active in 11 foreign countries.)

The field men visit a carefully selected sample of stores every two months.

In the stores, they examine all items of interest to clients. For example, let us suppose Company A, a manufacturer of cough remedies, is interested in knowing how he is doing in markets around the country, who his competitors are and how they are faring. How effective are they in the markets in which he is selling? The fieldman obtains the answers by carefully measuring the sales of the manufacturer's brand as well as those obtained by his competitors.

The Nielsen Retail Index Services provide answers to these and other questions such as the number of stores carrying the item, amount of stock on the

shelves, amount of product in storage and a variety of factors which can influence the sales such as price, profit margins, displays, advertising and special promotions.

The answers to these questions may frequently be correlated with any promotional efforts by a company.

Why, you might wonder, go to all the trouble of learning how a product is doing in the stores? Can't a manufacturer or advertising manager look at his sales before, during and after a promotion and get a true picture of the effectiveness of what he has done?

The factory-to-retail sales lag . . .

Unfortunately, the answer is "No!" More frequently than not, factory sales will precede distribution by anywhere from one week to three or four months. In the case of some canned items or those not as perishable as others, this figure may run up to six or even eight months.

Inventories in the chain and wholesale warehouses and in retail stores are quite enormous, fluctuating widely from month to month depending on season, promotion efforts, chain policy, etc.

The amount of orders received for goods shipped out of the factory is usually quite different from the amount of goods moved into the hands of consumers from retail shelves and counters in any particular period.

When a manufacturer changes part of his marketing effort, when he adopts new policies or even new packages, his

factory sales for the next few months will not necessarily provide a true indication of the extent that the change affects his consumer sales.

What is most helpful is a consumer sales curve such as shown here. The contrast between factory sales and consumer sales shown in Chart 1 is by no means exaggerated; far greater contrasts are quite common.

In addition to a general consumer sales curve for the entire nation, manufacturers want to know how their various sales territories are doing, how they are being accepted in major metropolitan areas compared with the smaller towns, or the competitive progress made in selling chains compared with independents or stores of varying sizes.

With this knowledge of his own brand's performance plus the same set of figures on competitors, a manufacturer has eliminated much of the guesswork involved in marketing goods. He is provided with information with which he can make intelligent, factual moves.

Market-share seasonal fluctuations . . .

Let's look at one example of this principle in action. Suppose your brand owns about 25% of the national market. By looking at information which has been made up into Chart 2, you can see exactly how your market share fluctuates from period to period. In addition, you may note which competitors have been making gains and at what pace. For example, in our illustration of a true market breakdown in Chart 2, you may

LOCATION OF MARKETS AND COMPETITIVE POSITIONS

CONSUMER SALES—COMMODITY NO. 55

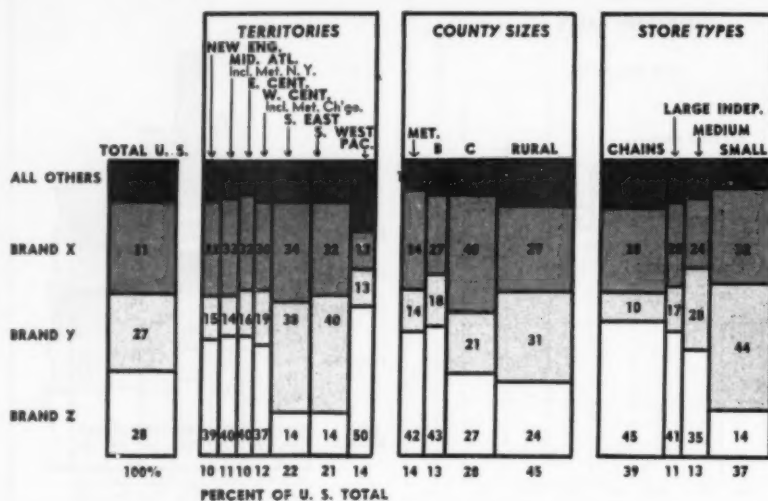


Chart 3

note that Competitor C shows a strong sales gain. If this continues, it could mean trouble for you.

You will certainly want to study this product more closely. For example, you may wish to follow its merchandising and promotion program in different markets. You may wish to determine the effect of any special techniques it uses in getting its product to market—and a variety of other things, any one of which can bear heavily on how fast Brand C grows.

This, then, is but one use to which an analysis of consumer sales trends reported by Nielsen Retail Index can be put.

Going a little further now into the factors influencing profitable distribution of advertising and merchandising effort, let's look at territorial breakdown.

Competitive regional analysis...

On Chart 3 you will note the competitive standing of the various brands nationally, as well as territory, county size and store type. Note that the importance of each subdivision of the market is also reported. You can see that a wide range of rates of consumption exists. Here is pictured the typical brand shares in each market for another product.

Note particularly that our Brand Z is doing quite well in many markets—but unfortunately lags in the very important southern markets. We see also that we are deficient in the rural areas and among the smaller independent stores—and that considerable business is being done in these markets by competitors.

Once these facts were uncovered it was a relatively simple matter to redirect sales, advertising and promotional effort into the large underdeveloped markets with resulting sales gains for Brand Z.

Metropolitan areas overemphasized...

One of the major difficulties encountered by many manufacturers—including Brand Z—is decisions on how to allocate their sales, advertising and promotional expenditures correctly by various market sections. Factory sales records are generally misleading for this purpose and if relied upon, usually result in overspending in some markets and underspending in others. The total effort is off the target and results are generally disappointing.

Chart 4 demonstrates why factory sales cannot be relied upon for direction in allocating the promotional budget. Wholesalers and major chain warehouses are generally located in the major distribution centers of the country. From there the goods are shipped to smaller markets. For this reason, factory records generally overstate the importance of the metropolitan areas.

A change in the weather...

Borrowing a line from the song, "There'll be a change in the weather, etc.," we know the seasons bring about fluctuations in consumer buying. In order to best evaluate our advertising and promotion effectiveness, we should be able to tie in our advertising with periods in which consumer demand is receptive. For example, we might be ill-advised to put out heavy expenditures for anti-

SALES BY COUNTY SIZES

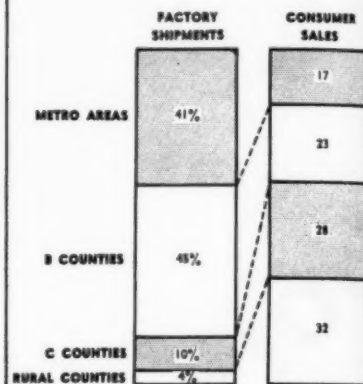


Chart 4

freeze advertising in the middle of the summer. Nothing could be further from the minds of motorists than winter preparation. However, we might lead the season just a bit by beginning our campaign sometime in the fall, if the study of consumer buying habits indicated that this course of action might prove effective.

SEASONAL CHARACTERISTICS OF CONSUMER SALES AND ADVERTISING

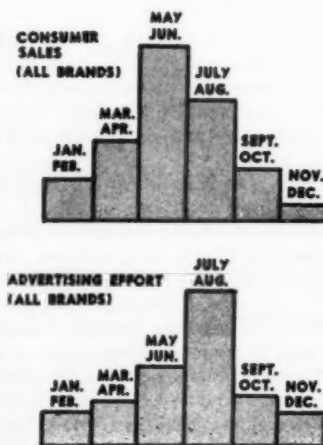


Chart 5

You may note in Chart 5 the difference between a brand's consumer sales level and the advertising effort it had been expending.

Under the delusion that July and August were the biggest consumer sales months, the company was waiting too long to start the heaviest part of its campaign. In May and June, consumers showed their desire to purchase the product. After learning that its advertising had been missing the peak consumer activity, the company redistributed its efforts to conform with or slightly precede consumer sales.

There's only one way . . .

The only way we can detect profitable and unprofitable promotion methods is to measure consumer sales of a product and the product's share of total consumer sales following any special push or effort. Looking at an actual case history, for example, we see in Chart 6 that, following a change in advertising in the second period, factory sales declined 19%.

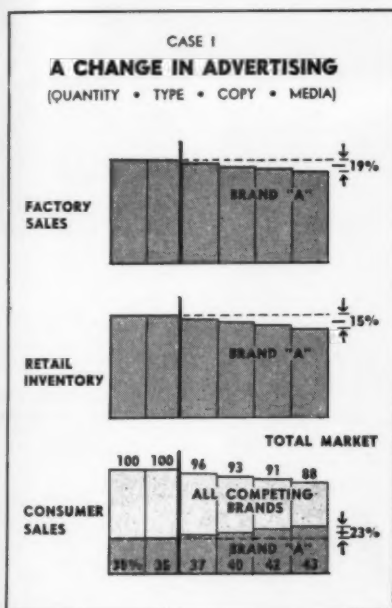


Chart 6

However, noting the other two charts which show that total market or retail inventory and consumer sales were down, but that our share of market was up for the period, we can draw a completely different conclusion. If consumer sales figures had not been available, we might have concluded that the advertising change was a mistake and withdrawn our pressure before it really had a chance to pay off for us.

This evaluation of advertising and marketing efforts may go into such factors as the influence of tv, changes in general promotional policies, effectiveness of particular promotions, premium

drives, coupon campaigns, etc.

Controlling coupon offers . . .

Today, for instance, coupons are at an all-time high as a promotional device. It is estimated that some ten billion coupons were redeemed by consumers in 1958.

To help manufacturers get the most out of coupons and premium campaigns, Nielsen established a Coupon Clearing House in 1956. This facility takes care of the mechanics of handling the redemption of coupons or the payment to consumers who mail in labels or other proofs of purchase.

In advance of such promotions the Clearing House is able to provide guidance which enables advertising and merchandising managers to estimate fairly closely the total cost of the campaign in terms of coupons redeemed, labels received, or premium requests. As the campaign moves ahead the Clearing House can provide a graphic story with proper numbers and percents showing which regions of the country are buying the product and the extent to which they were attracted by the offer.

Here is an example of an actual promotional test which was performed for a client using the Nielsen Retail Index technique.

Chart 7 indicates that Brand H owned 9.3% of the market during the pre-promotion period. A one-cent sale in the area under study lifted H's share of

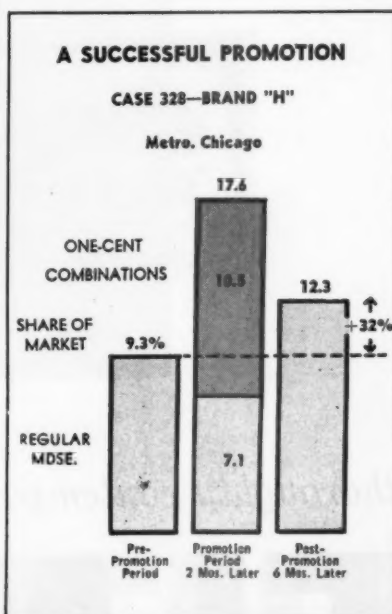


Chart 7

total volume to 17.6%. Note that the difference between the consumer take-away of regular merchandise and the

special deal one-cent combination offer is clearly defined.

As might have been expected, the one-cent goods cut into the regular volume during the promotion period. Share of market accounted for by regular merchandise dropped to 7.1% as many of the brand's regular customers took advantage of the special offer. But the offer was instrumental in attracting new and occasional customers to the extent of difference between the former 9.3% share and the two-month-later figure of 17.6%.

At the end of the promotion period two months later, it appeared that the one-cent sale was highly successful. However, the true worth of the promotion could not be judged until six months later, after customers who had been persuaded to sample the product had been given time to come back into the market as customers once again. At this time, Brand H accounted for 12.3% of total volume, or almost a third more than its 9.3% share in the pre-promotion period.

Sales progress during the promotion period is interesting, but the real payoff lies in the 12.3% post-promotion showing. Having thus established that this type of promotion was successful, on the basis of a limited test in Metro Chicago, the manufacturer quickly extended the campaign to other markets with equal success.

Countless examples could be presented of successful and unsuccessful promotions. There is a fair degree of correlation, we have found, between those manufacturers who were informed on market characteristics ahead of time and the number of successful promotions they enjoy. They know, for example, that a promotion cannot arrest a sliding market share nor will they maintain the highest degree of market share attained during the promotion. But the very fact that so many companies promote makes it almost mandatory that each one does his best to keep up with competition.

Everything from advance predictions of promotions and campaigns to final analysis of the market share which results from a particular promotion are used by the alert modern advertising, promotion and marketing executive.

Art directors similarly have the same opportunity to evaluate illustration changes on packages, in advertising on all forms of promotional media. Again, the concept of actually knowing what happens rather than guessing or basing decisions on less than adequate information, is important.

To reverse a popular saying, in this instance anyway, it doesn't matter who you know but WHAT you know.



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2)



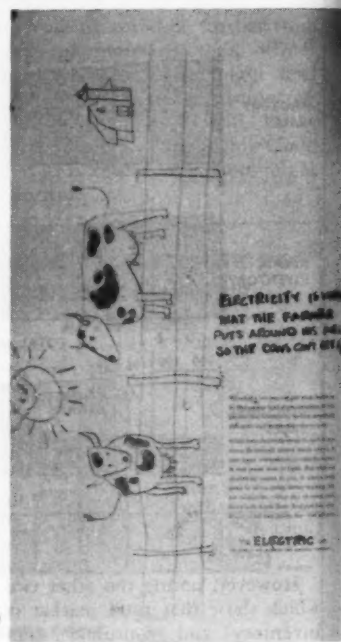
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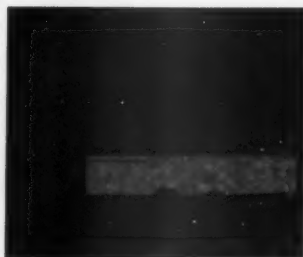
There once was a time when the very best advertising art and design came out of just one or two cities, but increasingly ad art centers around the country are turning out thoroughly contemporary, excellently conceived and executed art, design, photography, typography. Case in point is Cleveland's 11th annual exhibition. See for yourself as you run through the winning pieces shown here. Judges were James N. Hastings, Vice-President and Creative Director of Art, Campbell-Ewald, Detroit; Carl S. Harris, Executive Art Director, Young & Rubicam, New York; and Henry Wolf, AD, Harper's Bazaar. Show chairman was Richard Blakemore. Don Riethmiller was co-chairman.

thoroughly contemporary

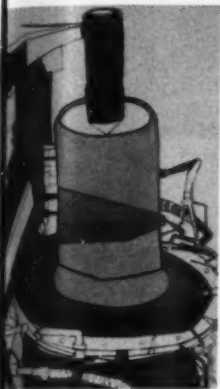
CLEVELAND'S



7)



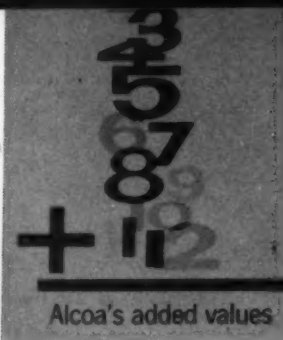
8)



10)



11)



12)

Best in Show—

1) Art Director: David London
Photographer: Wingate Paine
Agency: Wyse Advertising
Client: Higbee Company
Designer: David London

2) Art Director: Stan Wood
Artist: Merrick Staff
Client: Scott Paper Company
Designer: Merrick Staff

Harry H. Packer Award—

3) Art Director: Clark L. Robinson
Artist: Clem Cykowski
Agency: McCann-Erickson
Client: Sohio
Designer: Clark L. Robinson

4) Art Director: Nikki Schaeffer
Artist: Group Productions, Inc.
Agency: Marcus Advertising, Inc.
Client: I.B.I. Iroquois
Designer: Group Productions, Inc.

5) Art Director: Larry Gray
Artist: Larry Gray
Agency: McCann-Erickson
Client: Columbus & Southern Elec. Co.
Designer: Larry Gray

6) Artist: Mitchell-Federman, Adams & Colopy
Agency: Ketchum, MacLeod & Grove

7) Art Director: Clark L. Robinson
Artist: Federman, Adams & Colopy
Photographer: Bob Packo-King Beach
Agency: McCann-Erickson
Client: Sohio

8) Art Director: Joseph Solitario
Artist: Joseph Solitario
Client: Art Directors Club
Designer: Joseph Solitario

9) Art Director: Wayne Dale
Artist: George Macalla
Agency: Direct
Client: Ellwood City Forge Company

10) Art Director: John Szilagyi
Artist: John Szilagyi
Client: The Cross and Orb Press
Designer: John Szilagyi

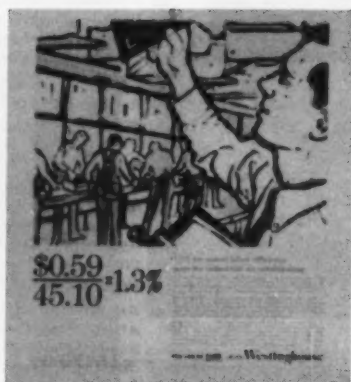
11) Art Director: J. O. Nausbaum
Artist: Tomko Studios—Frank Miser
Client: The Standard Oil Company
Designer: Frank Miser

12) Entered by: Federman, Adams & Colopy
Agency: Fuller & Smith & Ross, Inc.
Client: Aluminum Company of America

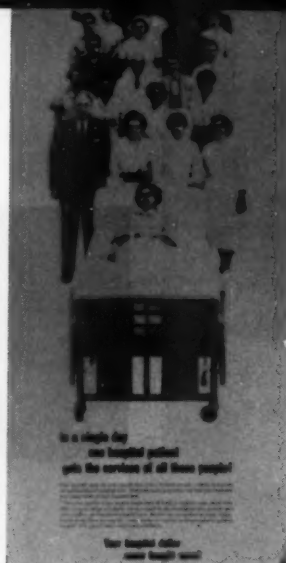
ELEVENTH



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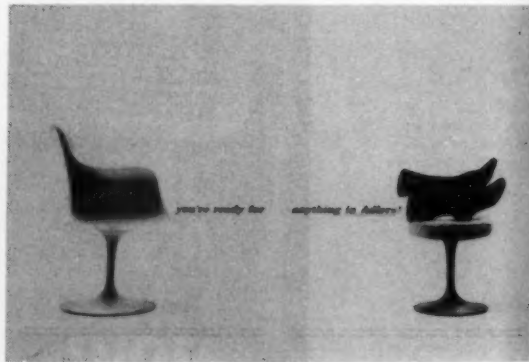
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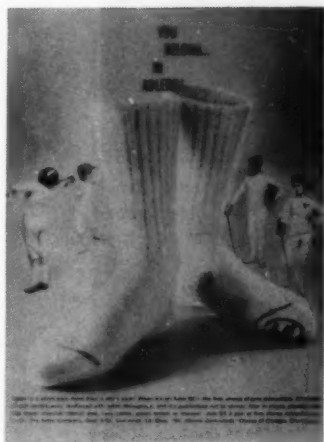
20)

You belong...in ADLERS!

11)



22)



23)

FLASH!

Adler socks
multiply 0.88% on the
average in a typical
retail outlet. Watch
this figure against your
competition - see how fast
A-1!

The Adler Company
Chicago, Ill.

24)

13) Art Director: Alex Mohtares—Mike Caparon
Agency: Anderson & Cairns, Inc.
Client: The Dobeckmun Company
Photographer: Hal Reiff

14) Art Director: Al Keifer
Artist: Richard Loader—Pitt Studios
Agency: Fuller & Smith & Ross, Inc.
Client: Westinghouse

15) Art Director: Dave Lind
Artist: Fred Rentschler
Photographer: William Richards
Agency: McCann-Erickson
Client: Cleveland Hospital Council
Designer: Dave Lind

16) Art Director: Elmer Yochum
Artist: Federman, Adams & Colopy
Agency: Ketchum, MacLeod & Grove
Client: Columbia Southern Chemical Company

17) Art Director: Don Riethmiller
Artist: Tomko Studios
Agency: Lang, Fisher & Stashower
Client: Richman Brothers
Designer: Tomko Studios

18) Art Director: Jack DeWitt
Photographer: William Richards
Agency: Fuller & Smith & Ross, Inc.
Client: Diamond Chemicals
Designer: William Richards

19) Art Director: Clark L. Robinson
Artist: Henry Kreinberg
Photographer: Paul Dome
Agency: McCann-Erickson
Client: Adler Company
Designer: Clark L. Robinson

20) Art Director: James Buchanan
Artist: Harry Dawns, Jr.
Agency: The Wellman Company
Client: The Pack Drop Forgs Company
Designer: Harry Dawns, Jr.

21) Art Director: Clark L. Robinson
Photographer: Halleck Finley
Agency: McCann-Erickson
Client: Adler Company
Designer: Clark L. Robinson

22) Art Director: James MacKearnin
Artist: Morgan Studio
Photographer: Morgan Studio
Agency: BBD&O
Client: Timken

23) Art Director: Clark L. Robinson
Photographer: Paul Dome
Agency: McCann-Erickson
Client: Adler Company
Designer: Clark L. Robinson

24) Art Director: Clark L. Robinson
Artist: Clark L. Robinson
Agency: McCann-Erickson
Client: Adler Company
Designer: Clark L. Robinson



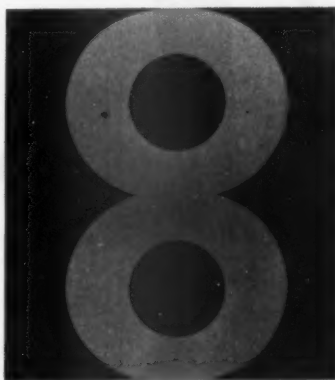
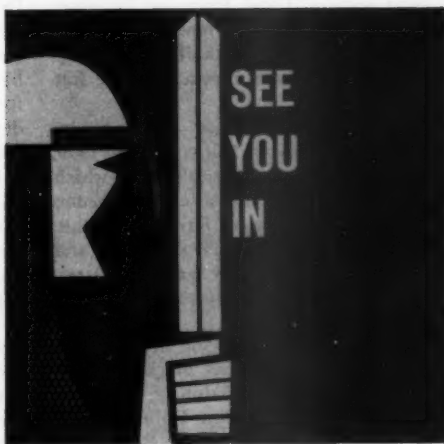
ATLANTA'S NINTH...



Judge Paul Rand watches club President Lawrence Kern pin a first award ribbon on Maggie Wesley's painting.

*round-table discussion
immediately
follows judging*

Atlanta wanted to know not only which were their best pieces of the year but why. Consequently club president Lawrence G. Kern asked one-man jury Paul Rand not only to judge the show but to participate in a roundtable discussion while his decisions were still warm. The top award pieces are shown here.



- 1) Art Director: Maggie Wesley
Artists: Maggie Wesley
Client: Lockheed Aircraft Corporation
Agency: Public Relations Department—
H. Chappellet
- 2) Art Director: Herb Meyers
Artists: Mead Packaging Design Unit
Designer: Herb Meyers and George
Hackney
Client: Mead Packaging, Incorporated
Photographer: Jay Leviton
Production: R. E. Greene
- 3) Art Director: Herb Meyers
Artists: George Hackney
Designer: George Hackney and Russell
Potest
Client: Gordon Foods
Production Art: Elgie Hudgins
- 4) Art Director: Jonis Gold
Client: Coca-Cola Company
Agency: McCann-Erickson, Incorporated
Photographer: Jerome Drown
- 5) Art Director: Coz, Kjeldsen & Parker
Artists: Coz, Kjeldsen & Parker
Designer: Coz, Kjeldsen & Parker
Client: Life of Georgia
- 6) Art Director: Maggie Wesley
Artists: Maggie Wesley
Client: Lockheed Aircraft Corporation
Agency: Public Relations Department,
H. Chappellet
- 7) Art Director: Herb Meyers
Artists: Mead Packaging Design Unit
Designer: Joanna Sharon and John
Phelan
Client: Muscogee Manufacturing
Company
Production: Elgie Hudgins
- 8) Art Director: Robert Hiera
Artists: Robert Hiera
Designer: Robert Hiera
Client: H. W. Lay & Company
Agency: Liller, Neal, Battle & Lindsey,
Inc.
Photographer: Marvin Michell
- 9) Art Director: Ruds Harley
Designer: Book: Ruds Harley, Cover,
Pages: Herb Meyers
Client: Art Directors Club of Atlanta
- 10) Art Director: Robert Hiera
Artists: Norman Kohn
Designer: Norman Kohn and Robert
Hiera
Client: Life of Georgia
Agency: Liller, Neal, Battle & Lindsey,
Inc.

in Philadelphia

Following the resignation of John E. Canaday as education division chief,

George L. Connelly

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MAket 7-6655 • Prompt delivery service

Philadelphia Museum of Art, Frank P. Graham was named to the post. He was with the City Planning Commission as head of the housing and redevelopment section, Land Planning Division. Canaday became art news editor and art critic of New York Times, replacing Howard Devree now a full time free lance writer . . .

Philadelphians whose work is included in American Prints Today—1959, Print Council of America's show which opened simultaneously at eight museums across the country: Jerome Kaplan, Samuel Martin, Sylvia Wald (born and studied here but now an expatriate). Carl Zigrosser of the Museum of Art was on the jury panel . . .

Studio art classes at the Museum are being taught by Morris Blackburn and Hobson Pittman, painting; Warren Rohrer, life; Phoebe Shu, Chinese painting techniques; Joseph L. Greenberg, Jr. and Henry Mitchell, sculpture . . . New at Ayer: sketch artist Arthur R. Taylor, recent Museum School grad, exhibited twice at Cape May Playhouse; Ronald E. Francisco, outdoor dept., who served three years in Army Counter Intelligence Corps . . .

Mel Richman Inc. now at 15 N. Presidential Blvd., Bala Cynwyd . . . Sam Dalton, president of Typographic Serv-

ice, Inc., gave his fourth annual \$1000 contribution to scholarship fund of Museum College of Art. Fund is awarded to students selected by AD club and Dean Emanuel Benson . . . Photographer Bernie Cleff shot the story on education for Cosmopolitan's September issue. For background, "went back to high school" for three weeks—studied PTA meetings, detentions, student lunches, Junior Prom, all night commencement party . . .

Progress-Hanson-Progressive Group has a new supplement for this year's catalog. New offer, free on request, has one-line specimen book, a nontechnical bulletin on Hanson's production of solid copper duplicates for process originals, a guide to Progressive's camera method of sizing and distorting type. Later supplements will contain information on production and use of color stats, acetate and Color-aid proofs, ROP color mats and rubber plates for flexographic printing . . .

New gallery in town is the Savarin Restaurant. Eleven pieces hung to complete interior design plan by Architect Vincent G. Kling include six woodcuts by Antonio Frasconi, four color lithographs designed and executed by Philadelphia Benton Spruance, ink and watercolor drawing by Alfred Bendiner, local architect. ●



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for the
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arts

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perfection!**

That's why perfection is built into every Bainbridge Board through the greatest of care in every deliberate step of its making. Every board is air-dried, nature's way. Each board is hung separately and straight to stay straight and lie flat for life.

No wonder Bainbridge is the line most in demand by top professionals and amateurs alike.

BAINBRIDGE

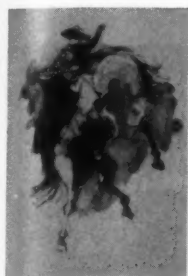
Since 1868 . . .
famous for
high quality

At all art supply
stores in most popular sizes

- ILLUSTRATION BOARDS
- DRAWING BOARDS • MOUNTING BOARDS
- SHOW CARD BOARDS • MAT BOARDS

CHARLES T. BAINBRIDGE'S SONS, 12 Cumberland St., Brooklyn 5, N. Y.

in Chicago



A western panorama keys meeting bid Invitation to the Dallas convention of American Photoengravers Assn. has Southwest theme in orange and black wash and line. Chicago designed and produced—AD, Louis Flader, artist, Wade Ray—the 12 x 16 1/4" French fold 4-pager is deckle edge White Artemis, #160. Type is 13 pt. Century Schoolbook. Typography and printing by Jackson Press.

Chicago notes

More than 50 studios will be represented at second annual Key Man Conference, jointly sponsored by Chicago Photographic Guild and PPA Nov. 6-8 at Moraine-on-the-Lake hotel, Highland Park. Rudolph Guttosch, CPG president, is conference chairman. Registrations are \$50, includes everything, and can be made through Ray Good, executive secretary, CPG, 20 N. Wacker Dr. . . . Maggie Awards for mass distributed

magazines, books and comics will be presented Nov. 18 at the Pick Congress hotel. Exhibits will be displayed before and on that date in loop store windows . . .

Now with art staff at Schram Advertising: Clarence Olson, formerly of Sorenson Studios, and Edgar Gilbert, from Elwin Advertising . . . Artist Guild show—20th exhibition of fine art—opens

Nov. 9 in mezzanine gallery of St. Clair hotel, John Breunig is chairman . . . Some 15,000 copies of the 1960 Guild directory will be distributed. Bill Clark was chairman of its production committee, Phoebe Moore ADed it, Chester R. Greene was production director, Paul Pinson is circulation director . . . Recent AGC members: Paul Austin, Kathleen G. Hoelzer, Robert J. Buckley. ●



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CALL SERVICE TODAY AND PUT SOME VP* INTO YOUR ADS AND LITERATURE.



SERVICE typographers, inc.

723 S. WELLS ST. CHICAGO 7, ILL. HArrison 7-8560

PERMO WHITE CO.

Zinc Water Colors
Permo White, Grays and Black
Perfect for retouching
illustrating and lettering
Send for circular A

15 E. 40th St., New York 16, N. Y.



the **Guidetote** for precise work
the **NORedge** for close work . . . *both are*
steel drawing board edges

for data check with your dealer or write
NEAR-NORTH GUILD . . . *chicago, ill.*

on the
West Coast

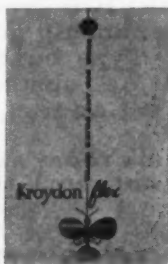
hc

LURE FOR ANY PRIZE COVER

now in
and two

the new flexible
rugged cover paper —
Kroydon-flex
eight striking colors
popular weights

You asked for it!
Kroydon-flex in three
additional colors and
new medium weight.
Now Holyoke Card's
sensational cover line
introduced in 1958 has
eight colors — Char-
coal, Pearl and
Emerald are new
plus White, Navy, Tan,
Scarlet and Maroon.
All are available in a
new medium weight
(14 pt.) in addition
to the original heavy
weight (21 pt.).
For printing by
letterpress, offset or
silk screen, the new
Kroydon-flex is truly
a lure for prize cover
jobs. Ask your paper
merchant for samples
now.



Distributed by leading Paper
Merchants throughout the U. S.

hc

**HOLYOKE CARD
AND PAPER COMPANY**

Springfield 2, Massachusetts

give till it helps



**West coast campaign
created by 7 agencies**

Community Chest slogan
chosen from
Smith, JWT; Fred Kaplan, HCHM;
Richard Korek, FC&B; Norm Schmidtke
and John Whyte of McCann-Erickson.

100 submissions and photos donated by
Hal Adams key Los Angeles drive. This
was named best of seven billboard de-
signs entered by 4A agencies. Campaign
has 20 ads, the billboard, A-board, and
printed material. Charles Porter, FC&B
AD, headed art committee. Paul Wad-
dell, Y&R copy chief, was copy/theme
committee chief. In all, 27 art and copy
volunteers were involved. Porter's com-
mitteemen were Walt Criswell and Burt
Gader of BBDO; Joe Forrester and
George Labadie of Donahue & Coe; Joe
Franz, Duane Gordon and Charles Sar-
torious, SLM; Dale Harrison and Oren

CAMERA HAWAII

At your service in the 50TH STATE!
Editorial and Advertising photography
A versatile staff directed by

WERNER STOY
206 Koula St., Honolulu, Hawaii
Cable: CAMHAWAII

NOW AVAILABLE!

In quantities—one to a thousand. Gen-
uine JEWELTONE, fully COLOR balanced
dye transfer prints from your COLOR trans-
parency or artwork. Perfect for every
sales, advertising or display need. Sizes
4x5 to 16x20. LOW COST! Example: 100-
8x10 prints, \$175.00, plus postage. Also,
Carbro quality reproduction prints. Price
lists and quotations on request.

COLORAGE, Inc.
116D S. Hollywood Way, Burbank, Calif.

RETOUCHING
PRODUCT ILLUSTRATION
COLOR B.W.

BACKED BY A COMPLETE ART SERVICE

Layout to complete job. Quick service
Fast Airmail service on out-of-town orders

WM. MILLER ADVERTISING PRODUCTION
672 S. Lafayette Park Pl. Los Angeles 57, DU 54051

Change of Address. Please send an address
stencil impression from a recent issue.
Address changes can be made only if we
have your old, as well as your new address.
Art Direction, Circulation Office, 19 West
44th Street, New York 36, N.Y.

LAST CALL !!!

and in your listings **NOW** for the 9th Annual International Buyers Guide. **Deadline is November 15th.** This is your once-a-year opportunity for 12 months of advertising with a single month's insertion. Just check, sign and return the attached form, **but fast!**

If you have sent in your listings, please disregard this notice.

—Same Faces
—Same Titles
—But a new 12 Months Ahead
of Selling Opportunities
to these Executive Buyers
in **Art Direction's
9th Annual
Buyer's Guide**



In the January, 1960 issue, Art Direction will publish the *9th Annual Buyer's Guide*. This is the only trade guide of artists, photographers, studios, illustrators, typographers, art suppliers.

Art Direction's exclusive Buyer's Guide reaches 12,000 *buyers*. With circulation at a new record high, Art Direction has the most *buyers* which are the most good to you—the A.D.'s, the agency executives, the ad/sales promotion/production managers, the magazine editors.

If you sell art, photography, typography or services you belong in the Buyer's Guide. The cost is low; classified listings are as low as \$1.75.

Just fill out the order form on the reverse side. Don't delay, please. In the years past we have had to return many listings each year because they are received after the closing date for the issue. So to be sure of being represented send in your order today.

You get the business—when you tell them who you are, where you are.

Instructions

Classified listings

(see listings 1 to 252 on next page)

For: artists, photographers, art suppliers and manufacturers, graphic arts firms. Also, studios advertising specialized services such as lettering, Listing No. 86.

1. There are 252 separate classified listings.

Each classified listing is \$2.50. For 5 or more listings, each listing is \$2.00. For 10 or more listings, each listing is \$1.75.

2. Each classified listing is 3 lines. First line is name and telephone number. Second line is address. Third line is advertising copy and is optional. Third line copy cannot exceed 45 characters including spaces.

3. Use order form below, type or print. If ordering more than one listing with third line copy, specify listing number for each third line.

4. Order as many listings as you want. Use your letterhead if more space is needed.

This is a sample classified listing:

George Edwards MO 7-5764
1810 Rittenhouse Sq., Phila. 3, Pa.
public relations booklets, packaging

Representative's listings

(see listings 253 and 254 on next page)

For: representatives of artists and photographers.

1. List your artists and photographers on your letterhead.

2. See sample listing. You may, in one or two words, list artists' or photographers' media, subject, technique.

3. Listings are \$2.50 for your name, address and phone, and \$2.00 for each artist or photographer listed.

This is a sample representative's listing:

Don Arthur MO 7-5764
626 E. 38th St., N.Y.C. 16
William Boro, men's fashion illustration
Joan Mello, fashion artist, pastels

Studio listings

(see listings 255 and 256 on next page)

For art or photographic studios advertising all their services in a single listing.

1. Complete order form.
2. List your art or photographic services on your letterhead.
3. Listings 255 and 256 are \$7.50 each.
4. You may also order one or more classified listings numbers 1 to 252.

This is a sample studio listing:

255. ART STUDIOS

Ad-Art

217 North 8th way, Wichita 2, Kansas

AM 5-4496

creative
service
annual reports
brochures
folders
cartoons
design
direct mail
illustration
layout
lettering
mechanicals
packaging
posters
presentations
refetching
TV art

OTHER SERVICES

architectural renderings

order form ART DIRECTION • 19 W. 44th STREET, N. Y. 36 • YUkon 6-4930

Yes, I want to be listed in the January 1960 issue in the 9th Annual Buyers' Guide, as follows:

Classified listings 1 to 252.....at \$2.50 each listing.....\$
For 5 or more listings, each listing is \$2.00. For 10 or more listings, each listing is \$1.75.
Representative's listings.....☐ 253 art.....☐ 254 photography.....\$
\$2.50 for representative plus \$2.00 for each artist or photographer listed.

Studio listings☐ 255 art.....☐ 256 photography.....at \$7.50 each \$.....

Total \$.....

IMPORTANT!
REMITTANCE MUST
ACCOMPANY ORDER

NAME _____ ADDRESS _____

Print exactly as you wish it to appear in Buyers' Guide

CITY _____ ZONE _____ STATE _____ TELEPHONE _____

3rd line copy for classified listings,
cannot be over 45 characters

See Nos. 1-858
on next page

See Nos. 255-256
on next page

Number _____	Your advertising copy for 3rd line listing
Number _____	Your advertising copy for 3rd line listing
Number _____	Your advertising copy for 3rd line listing
Number _____	Your advertising copy for 3rd line listing

253	List your artists on your letterhead
254	List your photographers on your letterhead
255	List your art services on your letterhead
256	List your photographic services on your letterhead

DEADLINE FOR LISTINGS IS NOVEMBER 15, 1959. DON'T WAIT. GET YOURS IN NOW.

category Index

1 to 252, classified listings Listings 1 to 252 are \$2.50 each.

ART

1. advertising design
2. advertising strips
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4. airbrush renderings
5. annual reports
6. architectural rendering
7. art directors, consultant
8. book jackets
9. booklets, direct mail
10. Bourges technique
11. car cards
12. caricatures
13. cartoons
14. catalogs
15. charts
16. color separations
17. comic books
18. continuities
19. displays
20. exhibits
21. fine art for industry
22. greeting cards
23. ideas
24. interiors
25. labels
26. layouts
27. letterheads
28. maps
29. mechanicals
30. oil painting
31. package design
32. pen and ink
33. pharmaceutical design
34. point-of-sale
35. portraits, painting
36. posters
37. presentations
38. product design
39. record albums
40. editorial art technique
41. scale models
42. scratchboard
43. spots
44. stock art
45. trade marks
46. trade publishing art
47. wash drawing, b/w
48. watercolor

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50. astronomical
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61. figure
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67. humorous
68. industrial

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77. still-life
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84. illuminated lettering
85. LeRoy lettering
86. lettering
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93. photographic variations
94. Varigraph lettering

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98. fashion
99. Flexichrome
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101. Kemart
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105. renderings
106. technical
107. transparencies

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113. hot press
114. lettering
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117. slides
118. story boards
119. titles

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125. Bourges materials
126. bristol boards

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130. colored papers
131. crayons & chalks
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133. drawing instruments
134. erasers
135. fixatives
136. fluorescent paper
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138. illustration board
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140. lettering templates
141. manufacturer
142. office supplies
143. oil colors
144. pads, blocks, sketchbooks
145. palettes
146. pencils
147. pens
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150. retail art stores
151. sketch boxes
152. slide rules
153. watercolor materials

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175. nature
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207. reprography
208. resoproportioning
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210. slides
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252. messenger services

253-254: representatives' listings Listings 253 and 254 are \$2.50 each, plus \$2.00 for each artist or photographer listed.

Complete the order form and list your artists or photographers on your letterhead.

ARTISTS' REPRESENTATIVES 253

PHOTOGRAPHERS' REPRESENTATIVES 254

255-256: studio listings Listings 255 and 256 are \$7.50 each regardless of number of services listed.

Complete the order form and list your services (see below) on your letterhead. Data under "Other Services" is limited to 60 characters, including spaces.

ART STUDIOS

255. (List any or all on order form or letterhead)
- ☐ creative
 - ☐ service
 - ☐ annual reports
 - ☐ brochures, folders
 - ☐ cartoons
 - ☐ design
 - ☐ direct mail
 - ☐ illustration

- ☐ layout
- ☐ lettering
- ☐ mechanicals
- ☐ packaging
- ☐ posters
- ☐ presentations
- ☐ retouching
- ☐ TV art
-[other services]

PHOTO STUDIOS

256. (List any or all on order form or letterhead)
- ☐ children
 - ☐ fashion
 - ☐ food
 - ☐ illustration
 - ☐ industrial
 - ☐ interiors

- ☐ location
- ☐ motion pictures
- ☐ product
- ☐ reportage
- ☐ slide films
- ☐ still life
- ☐ TV
-[other services]

Monotype Bembo



At the recent A.I.G.A. show, seven of the prize winning "Fifty Books of the Year 1958" were set entirely in Monotype Bembo. This included display type as well as machine composition sizes. These seven prize winning books were printed by lithography as well as letterpress. Bembo has also been widely and successfully used in gravure printing. It was used extensively in a recent issue of *Life Magazine* and, as a matter of fact, the entire editorial matter of this issue of *Print* is set in Monotype Bembo. Notice its grace, readability and clean cut character.

Bembo is available from 8 to 36 point in both roman and italic and in small caps from 8 to 12 point.

*A new specimen sheet is now available.
Send for it today!*

Lanston Monotype Company

Division of Lanston Industries Inc., 24th & Locust Streets, Philadelphia 1, Pa.

**SPECIAL BARGAINS
in ART MATERIALS
and ART BOOKS**
Write for
"Friedman's Four Pages,"
our interesting art
newsletter...
FREE on request.



A. I. FRIEDMAN INC.
QUALITY ART MATERIALS

25 West 45 St., New York 36 / CI 5-8600

1. WORLD'S LARGEST FILE OF FINE STOCK PHOTOGRAPHS IN COLOR
2. ACE PHOTOGRAPHERS IN 80 CITIES AVAILABLE FOR ASSIGNMENT
3. LARGE FILE OF "FAMILY OF MAN" TYPE PICTURES FOR ADVERTISING

FPG 110 W. 32nd St.
N. Y., N. Y.

FPG Murray Hill
7-0045

FPG

**ESTELLE
MANDEL**
Agent for Fine Artists

Brochure of
Creative Line
and Wash
Illustrators
available
on request

46 E. 80th ST., N.Y.C. RE 7-5062

AN AGENCY'S ATTITUDE TOWARDS SALES PROMOTION



By Robert W. Cowan,
Art Director, Lennen and Newell, Inc.

To us at Lennen and Newell and to our clients, sales promotion is an important step in our marketing philosophy. Creative marketing integrates our research, creative, media and merchandising skills into our clients' operation. The importance of this is obvious in today's market. As Dr. Borden, Professor of Marketing, Harvard Graduate School of Business Administration, has pointed out, "Production has brought us to the highest material level reached in any economy. But from now on we will depend increasingly on marketing to raise the economy from one level to another."

To show how sales promotion fits into our planning, it is important to state our overall plan of operation because all related activities are interwoven. This avoids the unfortunate sales promotion pieces produced, conceived and executed with no thought to their place in an overall plan. Individual pieces may be striking in effect . . . but they'd be more effective if they related to all the other efforts. The following is the basis for our planning . . .

1. We consider our responsibility includes not only the consumer advertising but the entire marketing procedure . . . we work with our clients in a spirit of partnership on all aspects of the marketing plan.
2. We base the advertising theme, marketing, merchandising and media strategy on thorough research regarding the product, the consumer and the trade.
3. We base the advertising on a powerful purchase concept . . . that is, the basic selling appeal which will have the greatest effect on the largest number of consumers against the efforts of competition.
4. We make the advertising, marketing and media strategy plans prove their



COLOR or BLACK AND WHITE STOCK PHOTOGRAPHS

are immediately available on an APPROVAL basis with no obligation except the prompt return of the unused subjects.

Tell us your immediate needs, or request a brochure from

H. ARMSTRONG ROBERTS

4203 Locust St., PHILADELPHIA 4, EV. 6-6300

420 Lexington Ave., NEW YORK 17, LE. 2-6076

205 W. Wacker Dr., CHICAGO 6, RA. 6-0880

912 Book Bldg., DETROIT 26, WO 1-8910



pan not actual size

ARTISTS' WATER COLORS

A wide selection
of transparent water
colors of
unsurpassed
quality. Classified
as to degrees of
permanence,
and available in tubes,
pans and cakes.

YOU can afford
that little
extra IMPORTED
quality!



Canadian Agents: THE HUGHES OWENS CO., LTD. Head office, MONTREAL
Californian Distributors: THE SCHWABACHER-FREY CO., SAN FRANCISCO

CARTOONS

Kennedy Associates, Inc.

141 East 44th Street, New York, N. Y., MUrray Hill 7-1320, 7-1321

A Complete Service in Cartoons and Humor For Advertising

John J. Kennedy

Henry J. Schilling

Following is a partial list of cartoonists available through us:

Adams, Frank
Addams, Charles
Barlow, Perry
Basset, Gene
Berry, Mike
Boltinoff, Henry
Booth, George
Bri, G.
Brown, Wm. F.

Goldberg, Rube
Goldstein, Walter
Green, Herb
Gustafson, Robert
Hoff, Syd
Hollreiser, Lenny
Holman, Bill
Hunt, Stan
Interlandi, Phil

Partch, Virgil
Pascal, Dave
Porges, Peter
Price, Garrett
Price, George
Rea, Gardner
Reynolds, Larry
Richter, Mischa
Ridgeway, Frank

Caplan, Irwin
Cavalli, Dick
Coker, Paul
Day, Chon
Dean, Abner
Decker, Richard
Dedini, Eldon
Devlin, Harry
Dr. Seuss
Dowling, Dan
Dunn, Alan
Duquette, Steve
Emett, Rowland
Farris, Joseph
Fradon, Dana
Funk, Tom
Gallagher, John
Goldberg, Herb

Johnson, Crockett
Keller, Reamer
Key, Ted
Kraus, Robert
Langdon, David
Lichty, George
Liviak, Harry
Marcus, Jerry
Martin, CEM
Martin, Don
McKay, Dorothy
Mik (Ferdinand)
Mullin, Willard
Nofziger, Ed
Norkin, Sam
O'Brien, Bill
Osborn, Robert
Owen, Frank

Ryan, John
Schulz (Peanuts)
Selz, Irma
Shirvanian, V.
Smits, Ton
Soglow, Otto
Steig, Wm.
Stein, Ralph
Syverson, Henry
Taber, Scott
Taylor, Richard
Thompson, Ben
Tobey, Barney
Tobin, Don
Volk, Vic
Weber, Robert
Wiseman, Bernie
Wolf, George

NEW

STRATHMORE ART TRACING PAPERS



AT LAST!—TRULY FINE GRADE TRACING PAPERS FOR ART USE, IN A WIDE CHOICE OF WEIGHTS. Discriminating artists now have a choice of transparent papers of unmistakably finer quality... new Strathmore Art Tracing Papers! Superior in appearance! Superior in performance!

These are remarkably clear and uniform papers, of lasting whiteness. Even in the heavier weights they have unequalled transparency, will not tear easily, will resist cracking when folded.

In smooth or mat surfaces, Strathmore Art Tracing Papers are unsurpassed for pencil, ink, wash and crayon techniques... as well as all other transparent paper uses—overlays, white print masters, etc.... Available in pads, sheets and rolls.

For further information see your art supply dealer.

STRATHMORE

PAPER COMPANY | West Springfield, Massachusetts

Attention A-D's!

f

it type

IN SECONDS!

Tens of thousands of artists, admen, printers, editors, students swear by the Haberule Visual Copy-Caster... world's fastest, simplest, most accurate copy-fitting tool. Only \$10 at art supply stores or direct.

Money-back guarantee!

HABERULE

Box AD 245, Wilton, Conn.

IN 28 BRILLIANT—INTENSE COLORS

DR. PH.
MARTIN'S

RADIANT
CONCENTRATED
WATERCOLORS

used in
airbrush
pen & brush

Color Card on Request. **B. ARONSTEIN & CO. Flushing, N.Y.**

ib **irving berlin** INC.

ARTISTS & DRAWING MATERIALS

719 Eighth Avenue • New York 19, N. Y.

CIRCLE 6-6350

sales promotion

strength in local test market campaigns before being put into large-scale use.

5. We carry on constant advance planning... we anticipate future problems and test ideas and techniques for meeting them.

6. We provide every client with ample and experienced manpower. Every account is handled by a tailor-made team representing every department in the agency.

If we pull sales promotion out of the above overall plan, it is, as I stated at the beginning, a part of our marketing operations consisting of the following functions:

Product Development	Distribution
Package Design	Sales Promotion
Price and Profit Policy	Sampling-Couponing
Sales Policy	Point-of-Sale
Merchandising	Market Testing

These activities are taken over by specialists in these fields. They also have experience with the products. The same care is taken in the selection of art directors who will work on specific accounts and only on material being developed for the above listed operations. The art director is in constant contact with the other art directors and creative supervisors of space advertising and television for continuity and coordination of the overall campaign.

This method of operation has been in effect at Lennen and Newell for almost ten years. It has proved to be a valid and successful philosophy for us and for each of our clients.

booknotes

HORIZON. Vol. 1, No. 6. Joseph J. Thorndike, Jr., editor. American Horizon, Inc. \$3.95.

In this issue: A portfolio in gravure of major works at Boston's Fenway Court Museum—including (one each) Crivelli, Rembrandt, Raphael, Botticelli, Titian, Bellini; Michel Huet's photographs of African dancers—12 plates from his "Les Hommes de la Danse" published by Editions Claire-Fontaines, Lausanne; Japanese paintings in the Zen tradition, also one each by Zen-influenced Americans Mark Tobey and Morris Graves; six color plates of Van Gogh's Arles paintings, also b/w and color modern photographs and historical illustrations of Arles; five b/w plates of drawings by young Roman artist Domenico Gnoli, these his detailed commentary on the life of Venice, Naples, Rome.

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WARMTH . . . this photograph for AD John Brown of TV Guide aptly illustrates the appealing warmth that a creative photographer can add to any sales message. George Faraghan is such a photographer.

1934 ARCH STREET, PHILADELPHIA 3, PA. LOCUST 4-5711-12

REPRESENTED BY JUDY WAGNER • JOHN ROBINSON

FARAGHAN PHOTOGRAPHY

booknotes

JOAN MIRO. James Thrall Soby. Doubleday & Co. \$8.50.

A Museum of Modern Art book, it has 148 reproductions, 35 in color, plus detailed study of the artist, his philosophy, his work year by year. Bibliography assembled by Bernard Karpel, librarian of the museum. Index. Typography by Susan Draper. Printed in Germany.

PICTURE SOURCES. An Introductory List. Helen Faye, editor. Special Libraries Assn. \$3.50.

Guide to locating pictures in U. S. and Canada lists 398 sources in 14 major subject categories. Information on sources includes their collection size, types of material, subjects and dates covered, and conditions of use. Indexes of sources and subjects.

IT IS. No. 3. Editor and collator, P. G. Pavia. Second Half Publishing Co. \$2.

Third number of the new magazine for abstract art which is published three times a year, has statements, notes, comments, and full length articles by 30 artists. Plus three color reproductions, and 61 b/w halftones. Published at 22 E. 17 St., NYC 3.

DRAWING AIRCRAFT, Frank Wootton. Studio. \$1.75.

A 64-page illustrated how-to sketchbook covering general approach to subject, fresh viewpoints, space filling, figures, use of charcoal and light and shade, clouds, composition.

RUBAIYAT OF OMAR KHAYYAM, Edward FitzGerald. Illustrations by Willy Pogany. \$3.95. McKay.

Each verse on a separate page with specially designed borders and oriental motif ornaments. The Pogany illustrations are large, all b/w. Text is FitzGerald's fifth and final revision.

OIL PAINTING, Leonard Brooks. Reinhold. \$7.95.

A how-to with a more than usual contemporary approach and emphasis on creative pictorial technique. 160 8 1/4 x 10 3/4 pages packed with large diagrams and pictures, many in full color. Covers tools and materials, basic methods of working, contemporary styles, demonstrations of same subject with different interpretations, palettes, and a special section on the new media, pigments, binders, emulsions, etc. including the many synthetics. Includes color mixing charts.

ABCDEF GHIJ KLMNOPQRSTUVWXYZAB & .,:;?'"' -
abcde fghij klmnopqrstuvwxy zabcd \$1234567890¢%

14 point

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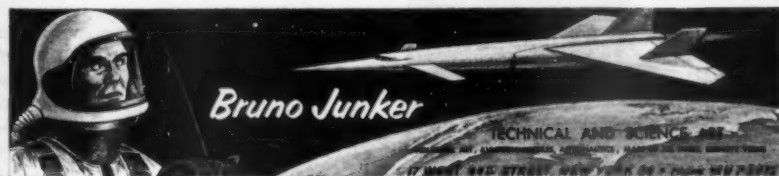


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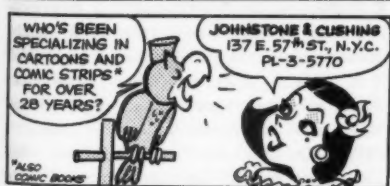
ART DIRECTORS BALTIMORE: Paul Hagan's left W. B.

Doner for McCann-Erickson, New York . . . Aaron Cantor from Guide Publications to Rosenbush Advertising as AD/PM . . . Harry Sprow now at VanSant-Dugdale, came from Roman Advertising . . . BUFFALO: Neal V. Fatin, recently appointed exec. vp at Bowman, Block & Fatin (it used to be Bowman & Black), began in art and production depts., then moved over to AE post . . . CHICAGO: Jerry Chodera, formerly AD Marathon Corp., packaging division, now with Harry Port Advertising . . . Jack Gildersleeve and Fred Thornton, AD and art dept. business mgr. respectively at Leo Burnett Co., were visited by students of their alma mater—Central Academy of Commercial Art, Cincinnati. 28 students and Academy president Jackson Grey Storey spent the two days in the city, also visited Stowell Studios, Hoover & Kerns, Kling . . . Norbert Smith named AD at Promotional Arts. He's been designer there for six years . . . John Gillespie with Wentzel & Fluge . . . KANSAS CITY: Hal Sandy's added Donald L. Vernon as associate AD . . . LOS ANGELES: Ray Davis left Patch & Curtis, Long Beach, for Enyart & Rose . . . LOUISVILLE: Jack Schuller left Campbell-Ewald, Chicago, for Fessel, Siegfried, Dooley & Moeller . . . LUBBOCK: Craig & Webster's AD Howard Welborn added Paul Hanna, who was with E. D. Kramer Co. in LA . . . NEW YORK: Donahue & Coe named William H. Schnelder exec vp. He was vp in charge of creative services, and has served the agency 18 years . . . Georg Olden, director of graphic arts for CBS-TV and on Art Direction's monthly Critic Panel, has been invited by the Department of State to tour Indonesia, Burma, Taiwan, Hong Kong, Singapore for two months, beginning Jan. 1. He'll address various art/tv/typographic/publication groups. He judged the St. Louis AD show in September, the Chicago show in October . . . AD of Williams Advertising since 1946, Alfred Poll has been elected vp in charge of creative services . . . James S. MacDonald left Williams, where he was asst. AD for Faulkner Advertising. He's creative AD in charge of all industrial accounts . . . Robert Petrocelli, now with Doherty, Clifford, Steers & Shenfield, had been with Dowd, Redfield & Johnstone . . . S. Neil Fujita, director of design and packaging for Columbia Records, was chairman of the Records division in the Slater Elizabeth Kenny Foundation fund appeal . . . Arthur Hawkins III back from England where he was senior AD for J. Walter Thompson. Now an AD with Young & Rubicam . . . Rudolph Marshack came to Creative Promotions from Sande Rocke & Co. . . Stuart



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Features . . .

Herman left United Business Publications for Larry Kerbs Studio . . . **Thomas T. McGowan**, was Davega's AD, now is on creative staff at Weiss & Geller . . . BBDO's **James A. Ernst** held an exhibition of his paintings of Portugal at the Little Gallery, New York Public Library's Hudson Park (Greenwich Village) branch. He's a lecturer for the NY Library's art education project. Among those taking his seminar are BBDO ADs **Bill Gale**, **Vic Capellupo** and **Ed Barkley**, also letterer **Reed Sill** of Lennen & Newell . . . A copy man is doing the photographic campaign for Campbell Funeral Home, car cards and newspaper—**Harry Pesin**, copywriter/creative head at Rockmore. **Bill Goldberg** is AD. Pesin's been a photographer for about three years . . . A reception was held at Society of Illustrators for **Mr. and Mrs. Richard F. Bach**, celebrating their 50th anniversary. Mr. Bach has been educational advisor for American Institute of Decorators since his retirement as dean of education and extension for Metropolitan Museum. He created the Junior Museum at the Metropolitan. At the reception, anniversary gifts were presented by Reader's Digest AD **Robert Blattner** . . . RICHMOND: **Harry M. Jacobs** now an AD with Cargill, Wilson & Acree . . . ROCHESTER: **Ben J. Peters**, who joined Hutchins Advertising 1945, now has been elected a vp . . . ST. LOUIS: **Louis Myers** now with Katzi-George-Wemhoener . . . SAN FRANCISCO: **Charles Hansen**, formerly of Charles Hansen Associates, now exec AD with A. Carlisle & Co., printers and lithographers. It's a new post at Carlisle. Hansen is treasurer of the SF Ad club, a member of the AD club . . . SPOKANE: **Keith Oka** from Virgil A. Warren to Showacre, Coons, Shotwell . . .

ART & DESIGN BALTIMORE: Sharing space but not operation are artists **Bill Schneider** and staff and photographers **Jim Lightner** and staff—at 609 St. Paul St. . . BOSTON: **Francis S. Andrews**, president of American Mail Advertising, has been elected president of Mail Advertising Service Association International . . . USIA has circulated—in nearly every continent—two **C. Robert Perrin** paintings, part of 12 exhibitions of 30 paintings from the Ford Times Collection of American Art. Perrin, free lancing here, is a member of ADC of Boston, and many fine art groups . . . Two new appointments at Boston University's School of Fine and Applied Arts: **Dr. Hazlan E. Hoffa**, associate professor and chairman of the art education dept. **Murray R. Reich**, drawing instructor. Dr. Hoffa, of Tonawanda, N. Y., taught at several other universities. Reich, a native New Yorker, received his MFA from the university this past June . . . CHICAGO: Direct mail's highest honor, the 1959 Miles Kimball Gold Medal Award, was

presented to **David L. Harrington**, chairman of the board of directors and chief executive officer of Reuben H. Donnelley Corp. . . . **Merlin Enabnit** has been elected to the Royal Society of Arts in London . . . At Stevens Gross: keyline man **Ray Sadowski** . . . Promotional Arts added **Mel Nickerson** (from Cleveland) and **Herb Shepker** (of Kenosha) to layout and design . . . Designer **Gregg Stecker** now with Bert Ray Studio . . . **Artists Guild** group off on a Guatemala sketch trip in January . . . **Hubert Ropp**, dean of the School of the Art Institute of Chicago, retired. Has commissions for portraits, design, etc. . . . **Norman B. Boothby** of New York has been appointed to fill Ropp's post . . . **Waldie & Briggs** named **George S. Chappell** to its design staff. He had been with Olson Designers and Arthur Anderson & Co. . . . **Fred E. Denzler Designers** moved to 333 N. Michigan . . . **Karl L. Ghaster, Jr.**, general manager of Outdoor Advertising Assn., called the recent Congressional action on outdoor "recognition of outdoor's rightful place in business and business and commercial areas." He cited abolishment of bonus payments to cities for excluding outdoor along the Interstate Highway System. But Ghaster still works for outdoor's freedom of entry on Interstate's right of way outside of cities . . . **CLEVELAND:** **Carl Chisman**, whose studios are at 1709 Cumberland, developed a new enameling technique for painting on wood, while retaining effects of enameling on copper . . . **Switzer Brothers** received a Canadian patent on its daylight fluorescent pigments, invented by Switzer's technical director **Zenon Kazenas** . . . **COLUMBUS:** **Ned Moore** of Columbus Art had feature photo/story coverage in the Columbus Citizen . . . **Dodril Design Studio's** now at 1071 Dublin Rd. . . . **Gordon Odwarka** of Beacon Mutual developed method of displaying mounted photos to give 3D effect . . . **DALLAS:** **Billie Stotts**, formerly with Pollock Paper's folding box div., now with AD **Jim Ogilvie's** department at Clarke, Dunagan & Hufhines . . . **DENVER:** **Durey Ranck**, who had been a partner in Westart Studios and a vp of Ball & Davidson, opened Durey Ranck Advertising at 858 Elati St. He's editor of the Shrine magazine, Red Fez . . . **DETROIT:** **Harley Earl Associates** have a booklet out on their three winners in Best Design of the Year competition sponsored by Industrial Designers Institute. From them at 28820 Mound Rd., Warren, Mich. . . . **LAS CRUCES:** **Gerry & Bill Zandi** now at 1305 Stull Drive . . . **LOS ANGELES:** Art Center School's **E. A. Adams**, director, and **George A. Jergenson**, head of the industrial design dept., conferred with **William L. Mitchell**, vp General Motors styling staff, and **Nolan A. Didion**, also of GM, and **George Beck**, head of design for GE's small military vehicles and development center in Utica, N.Y. All part of industry execs' periodic visits to advise the school on pro-

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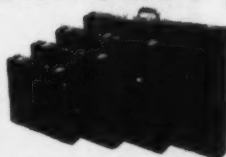
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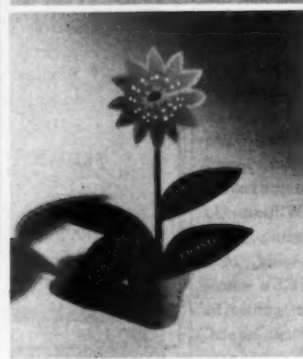
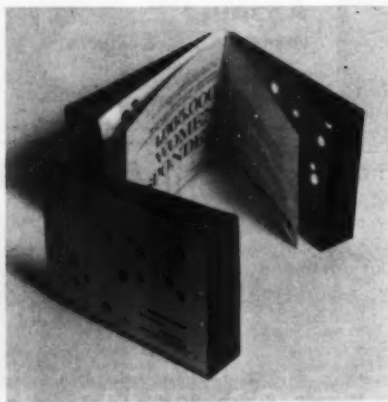
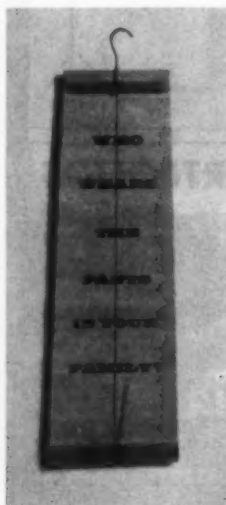
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trade talk

grams... NEW YORK: **Nathaniel Pousette-Dart** back after being elected chairman of the executive board, Nantucket Artists Assn. He held a retrospective exhibition there... **Dr. Irving A. Taylor**, Art Direction columnist, left Pratt Institute where he was assistant professor of psychology, for Northeast Missouri State Teachers College, Kirksville, and full professorship... **Graphic Directions, Inc.**, at 480 Lexington, YU 8-0750 is new studio weighted toward design. Owned by **Tony Granados** and **John Heever**, both formerly with Mel Richman, and **Bill Yaris**, who had been with Kent Studio 20 years. Granados opened Richman's New York branch in 1955... **Frank P. Pillero Studio** now at 107 E. 37th St... **Mel Beer**, now with Smith/Greenland, came from Clairol Inc... **Creative Graphics** has opened membership to all artists, collectors. Offers printmakers chance to exhibit. Details from founder/director **Adele Lewis**, 8 W. 13 St... This is 26th year of **Frank J. Reilly** lectures at Art Students League. Four new instructors are **Stephen Greene**, **Marshall Glasier**, **Joseph Hirsch**, and **Jose De Creeft**—last named takes **William Zorach's** place this year teaching sculpture... **James R. Coggin**, now curator of the Staten Island Museum, was with Weyhe Gallery... The

Frederick Thompson Foundation was dedicated in Hollis, L. I. as a memorial to the late painter. Offers exhibitions to artists sponsored by recognized art groups, also is permanent display center for Thompson work... **Margaret Ayer** wrote and illustrated *Getting to Know Thailand*, newest in Coward-McCann's *Getting To Know* series. She also illustrated *Anna* and *The King of Siam*, once lived in Thailand... **John Peter Associates** now at 320 E. 50 St... At Columbia's Applied Graphic Arts dept.: painter/graphic artist **Seong Moy**, teaching printmaking; designer/calligrapher **Hollis Holland**, teaching calligraphy. Holland had been an AD for JWT, and Gerry Powell Co... **Henry Bowling** has joined Henry Price Agency. Both Price and Bowling have specialized in art placement for more than 10 years... **John Gundelfinger**, 20 years old and a School of Visual Arts June grad, has already caught on. He's illustrating the Time, Inc. "Boom on the upper level" campaign for AD **Marvin Mitchneck**, Y&R; did a 30x40 for American Home magazine's lobby; etc., etc. Also got a rep—Korey-Hall Associates... **Arnold Shaw & Associates** designed 3D-like mailer announcing Shaw's course at NYU, Typography in Visual Communication... New media are **Graphic Science** and **Photography Workshop**, GS, at 103 Park, is for draftsmen, technical illustrators, with staff, except for editor, made up

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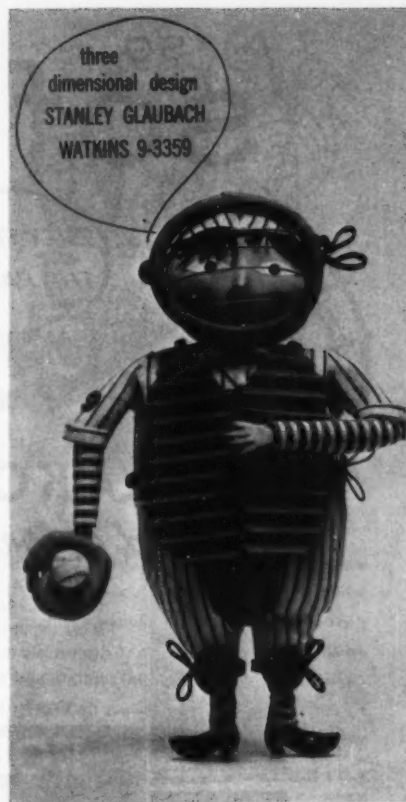


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of professionals in that field. AD is **Wilfred J. Thompson** who is an architect. Book's design uses Caslon type, crops of draftsman's drawings. Editor **Paul Yake** says new pub is ready for booming field—engineering graphics, including photo and art techniques. Photography Workshop, 286 Bleecker, is a bimonthly, appears next January, is edited and published by **Peter Martin**. He buys photography on assignment . . . **PHILADELPHIA: Russ Gazzara**, former assistant to AD of Gray & Rogers and with Mel Richman since 1953, named sales mgr. He succeeds **Dick Moore**, named sales promotion mgr. . . . **PITTSBURGH:** An annual international design award of \$10,000 will be given by **Edgar J. Kaufmann Educational and Charitable Foundation of Pittsburgh**. The award, initiated by **Edgar Kaufmann, Jr.**, former director of the department of industrial design, Museum of Modern Art, will be administered by the Institute of International Education . . . **ST. PAUL: Jack W. Glover**, formerly AD at Korker-Peterson Inc., has opened an art service in Griggs-Midway building. He and **Gerald H. Larsen** and **Gerald J. Hazard** will offer complete servicing . . . **SAN DIEGO:** Hughes Studios has added **Robert Schaar**, who had been with LA office of Stephens-Biondi-DeCicco and last year repped them in Detroit where he worked with New Center Studios. Hughes also to rep **Studio Artists of LA** . . . **Patrons**

of the **Private Press**, a group of graphic designers interested in quality printing and typography, are cosponsoring with **San Diego Fine Arts Society** an invitational exhibition of "Private Press Printing—a Fine Art." Pieces from all over the English speaking world will be displayed Jan. 15-Feb. 7 at Fine Arts Gallery in Balboa Park. Entry blanks must be in Nov. 15 (to Gallery's mail address: P. O. Box 2107, San Diego 12). Actual pieces are due Dec. 15 . . . **SYRACUSE: L. W. Peckham Studios** now at 1425 Erie Blvd. E. . . .

PHOTOGRAPHY **Richard Baer**, formerly studio manager at Pagano, now in same capacity with **George Lazarnick** . . . **Toni Ficalora** now at 28 E. 29 St., MU 5-6068. His operation occupies 3 floors, features 2 large studios, 3 kitchens, a conference room, an AD office, and garage for drive in deliveries. He'll be in Kansas City Nov. 19 to address the KC AD club on creative advertising photography, will also give a presentation at KC School of Art & Design . . . UPI's **Roy Mehlman**, director of Commercial Photography Div., has appointed **Don Phelan** AE for Long Island. Phelan's been a UPIer since 1946, and a director of the Advertising Executives Club of Long Island . . . **Overseas Press Club** presented an exhibition by **Roy Shaw**. Children of All Nations. Before win-



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ning recognition as photographer of children, Miss Shaw had been known as a sculptor of hands . . . **Bruce Pendleton**, still life photographer, now repped by White-Richards . . . **Elliott Erwitt** of Magnum back from Europe and Russia . . . A new Golden Book for Children, Wild Animal Pets, has text and full color pix by **Roy Pinney** . . . LA's **Pete Peterson** to Europe for the winter for the SAS DC 8 jet campaign, then to South America for same account . . . 1959-60 Rochester Institute of Technology scholarship, sponsored by PPA, has been awarded to **Joel Richard Kondreck**, son of John and Helen Kondreck who operate studio in Belleville, N. J. . . .

TV/FILMS **J. Burgl Contner** appointed director of photography of Robert Lawrence Productions for both New York and Hollywood. Contner's latest is *Naked City*—he photographed 39 programs 1958-59 and currently completes a feature film . . . New director of photography at Transfilm is **John Ercole**. He held same post for Peter Elgar Productions where he filmed the Zest, Ivory Soap and Scott Tissue commercials. During World War II his Pacific battle films were cited by Admiral Nimitz . . . DMCO of Dallas named **Betty Whitlock** creative director. Formerly advertising supervisor for Southern Union Gas Co., at DMCO she'll direct creation and production of film strips, animated films, slides. She received BS in commercial art at West Texas State College, is a charter member of Advertising Club of Dallas, member of the Ad League, and edits its publication, *OK'd Copy* . . . **Steven Clark**, who produced animated films in London, now a producer for Animation Inc. . . . Museum of Modern Art in association with New York Regents Educational Television Project are presenting the first educational tv course on history of the movies. This series is on WPIX-TV, Channel 11, Tuesdays at 2. **Richard Griffith**, curator of the Museum's film library, planned and narrated the series. **Margery Stern** is producer, and **Lee Polk** is director for the Regents . . . **L&M Films** of Chicago has created a special subsidiary consulting department. It will answer inquiries, offer advice to business firms on film and sound slide presentations . . . **Robert Joseph Wade Sr.**, who was NBC's first TV AD, died at the age of 51 following an operation. He had written two books on the industry—*Designing for TV*, and *Staging TV Services*—and had won many honors for his scenic designs.

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production bulletin

(continued from page 33)

positive papers provide proofs of paste-ups, positive prints from positive originals. Work in contact printer or enlarger. Kodagraph Autopositive Projection Papers now available at Kodak dealers . . . another step in *electrostatic photography* was unveiled in New York's Graphic Arts Exposition when Robertson Photo-mechanix Inc. of Chicago introduced its line of new electrostatic cameras. With such cameras a printing plate can be made in one minute, by-passing many present steps in the copy-to-press procedure . . . Some New York News color comics now printed directly from curved zinc photoengravings, eliminating stereos and mats. Quarter-inch plates are chrome plated . . . Orphan Annie, Dondi, Brenda Starr and On Stage now being printed this way. Plates take 1,800,000 impressions . . . The Fairchild-Scan-A-Color, an electronic color scanner, is scheduled for commercial production in 1960. Early this year Fairchild purchased the Acme Color Separator from Acme Teletronix. The result of the combined Fairchild-Acme thinking is the forthcoming scanner which produces separations with predictable characteristics and in which the final reproduction is more natural and more alive than possible by photographic separation methods. Scan-A-Color produces continuous tone or half-tone color separated negatives or positives on film suited for use in any printing process. Separations, color corrected, from an 8x10 can be produced in 50 minutes. Adjustments can be made for process ink characteristics, copy changes, paper color, to improve weak copy, to accentuate highlight detail. Scan-A-Color works from transparencies or opaque copy which can be placed around the copy cylinder . . . *Four Color Process Guide* is a new reference volume with 5600 areas of color tones and combinations achieved from four-color plates. This visualizer of color combinations was produced by Graphic Publishing Co., producers of the Duo-Color Guide. \$100. Data from Mr. Samuel Tankel, Graphic Publishing Co. Inc., 240 W. 40th St., NYC.

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ELECTRONIC FLASH UNIT: provides illumination for reproduction photography through one or a few high-intensity flashes rather than a steady light source. Time saving, protects color transparencies. Heightens definition of details in shadow areas through increased light intensity. Details on the Staub Reprotron, manufactured in West Germany, from Amsterdam Continental Types & Graphic Equipment, Inc., 268 Fourth Ave., New York 10.

OFFSET AWARDS FOLDER: Folder describing printing processes used for AIGA Design & Printing for Commerce 1958 is available from Metropolitan Lithographers Assn., 33 W. 42 St., New York 36. Folder notes that 149 winners were offset (138 entirely and 11 in combination with other processes) while 50 winners were letterpress (43 entirely and seven in combination with offset).

SWISS COLORING STICKS: Neocolor, made from a wax base, is concentrated pigmentation, soluble, fadeproof, versatile. Colors will blend but won't mix, so Neocolor can be used for scratch drawings, encaustic, transfer, copy, batik and liquid painting. Dissolves in turpentine for oil painting effects. Can be used on variety of materials, papers and canvas. Manufactured in Geneva by Caran D'Ache Co., distributed in U. S. by Reliance Pen & Pencil Corp., 22 S. 6th Ave., Mt. Vernon, N. Y., who offer free samples.

Jec

(continued from page 12)

for work ordered or accepted but not used, do bring it to the JEC for mediation or arbitration.

10. If you aren't sure about what to do, ask a member of the JEC, or any experienced person. Most people in our profession favor fair play, but misunderstandings will occur.

If you have trouble, don't fight with your friends—get them to agree to bring the case to the JEC at Box 179, Grand Central Station, New York 17, N. Y. The Committee meets on the last Monday of each month.

For the Committee,
Ernest H. Brown

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booknotes

GRAPHIS ANNUAL 1959/60. Edited by Walter Herdeg. Hastings. \$14.50.

This year's international review plays up American advertising art—more than one third of the pieces are by U.S. ADs, artists, designers and photographers.

Charles Rosner (he and Kim Taylor are associate editors), noted, "Some of the best . . . art seems to be an edited, modified combination of (two) approaches (direct—influenced by poster and bold explanatory newspaper headline, and indirect—influenced by imaginative magazine illustration, graphic or photographic)."

For direct approach, he mentioned Ben Shahn's Ideas in Action (For Esso Research & Engineering Co.), and his Upjohn ad for Kaobiotic Bolus—a huge hand holding the pill. As examples of high style magazine illustration's influence he noted pieces by David Stone Martin, Barry Geller and Judy Siegal. Ted Andresakes was cited for "purely pictorial impact, drawing attention to subdued text." Louis Silverstein's work features "bold, provocative drawing almost like exclamation mark." For the orthodox balance (a bigger proportion of text and bigger pictures), he drew attention to Phil Hays, Herb Lubalin, Bebe Gershenzon and Milton Glaser.

Pieces by Bob Gill, Ernie Smith, Barry Geller and Jacob Landau were noted as "examples of the magazine illustration approach with text of good editorial standard (used) as part of the graphic picture." Also mentioned: Roy Kuhlman, Herbert Matter, George Giusti (who did the Graphis cover), William Connell and Becker-Horowitz.

Rosner points out that "leading artists . . . whose early efforts were given rein by the selective few advertisers are now in demand by advertisers to the mass market. This only goes to show that creativeness by a minority in advertising is not necessarily only appreciated by a minority."

ARCHIV FÜR DRUCK UND PAPIER. Vierteljahr 1959, Ausgabe 2. Buch-Und Druckgewerbe Verlag KG.

The international printing journal in German and English includes tipped in color plates to illustrate each of 14 articles. These include studies of the present and future of offset, offset-gravure, letter-printing in offset, color separation in photo-lithography, art papers and machine coated papers in offset printing. Publisher's address: Kiepertstr. 19, Berlin-Marienfelde, Germany.



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bookshelf

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NEW BOOKS

195. **Graphic Annual 1959/60.** Edited by **Walter Herdeg.** More than a third of the pieces shown in this year's international review are by American ADs, artists, designers and photographers. Representation includes the south and midwest as well as both coasts. Associate editor Charles Rosner, in his introductory notes, pays special attention to the work of a group of Americans. \$14.50.
196. **Advertising Directions.** Edited by **Edward M. Gottschall and Arthur Hawkins.** Trends in visual advertising—where they originated, how they are being applied, what the future direction is—discussed, interpreted by 30 advertising and ad art leaders. Analyses of kinds of advertising—product categories, corporate techniques, media. Also, a reference section including data on salaries, studio billings, competitions, developments in the graphic arts, new typefaces, new books. Indexed. \$10.
197. **New York Art Directors' 38th Annual.** Edited by **Edward R. Wade.** Some 500 pieces shown off to the full, with book's own design a subservient showcase for the show. Usually four or five pictures to a double spread, with one a full page or full bleed. Easy to see and study reference with a clean open look. Illustration section has art big, then reduced in advertising applications. About 330 pages, including six pages of cross reference, and articles on the club's highlights this year. Designed by Edward P. Diehl. \$15.

ANNUALS

188. **Pictures That Talk . . . U. S. Camera 1959.** Edited by **Tom Maloney.** 24 full color pages in the 300 pages which include portfolios by Weston, Ylla, Bryson, Szasz, Gill, McLaughlin, Bosch and Horst. Also, a New York documentary, with work by 70 photographers. Special features: American Daguerrotypes, Photography in Advertising Art, Second Festival of Film Artists, The Space Age. \$8.95.
189. **International Poster Annual 1958/59.** Edited by **Arthur Niggli.** 502 selections from the world's best, including 54 American designs by 20 artists. Paul Rand, Saul Bass and Erik Niitsche lead the American group in number of pieces chosen. Ladislav Sutnar, Lilli Tschumi and Georg Olden follow closely. Editor Niggli draws special attention to the Polish theatre and cinema posters—"among the best that have been created in this field for a long time." \$12.
194. **Penrose Annual 1959.** Edited by **Allan Delafens.** Emphasis is on advancements in production and reproduction, how these affect artists. Lots of attention, too, to type design and lettering. And interesting sidelights: Graphic Art in Belgium; 19th Century Illustrators and Others,

a study of English book illustrators; Gamblers' Printed Art, playing cards from the 14th century to the present; The Talking Book, sound is added to type and illustration in a Japanese invention; A Graphic Arts Bibliography, 1958 international listing. \$12. (Also available, Penrose Annual 1958, \$11.50, order number 176).

ART

155. **Art Directing.** Nathaniel Poussette-Dart, editor-in-chief. A project of the Art Directors Club of New York, the volume contains 13 sections on various phases of art directing, each section comprising several short articles by authorities on specific subjects. Each section was designed by a different AD. Agency and company executives, copywriters, as well as art directors are included in the 70 contributors. Over 400 pictures are included in the book's 240 pages. Of aid: a glossary of AD and advertising terms, a bibliography and an index. \$15.
164. **Rendering Techniques for Commercial Art and Advertising.** Charles R. Kingham. Author, in the field over 37 years and now with BBDO, New York, includes demonstrations, visual helps, professional samples, information on rendering in all media, comprehensives shown in all the stages of development. \$13.50.

191. **The New Graphic Art.** Gerstner and Kutter. Thoughtful, interpretive visual review of graphic design the world over. Emphasis on period from early 1920s to today. More than 400 illustrations. Not merely story of design origins, but reveals current status and future directions. \$15.

193. **Advertising Layout and Art Direction.** Stephen Baker. Thoroughly professional and up to the minute commentary on art direction as a business. Author, known to Art Direction readers for his monthly articles, Directions, has written more than 100 articles for this and other ad magazines, is senior AD and group head, Cunningham & Walsh, and member of the executive committee of the Art Directors Club of New York. This is not a how to book, but rather a how-it-was-done book—outstanding contemporary advertisements, pro-

motions and campaigns are case-historied to illustrate author's points. About 1000 illustrations. 342 pages. \$13.50.

PRODUCTION

187. **Color by Overprinting.** Donald E. Cooke. Now available, an economy edition of the original \$25 volume. More than 10,000 exact color samples and combinations, providing visualizations of various basic combinations of 11 key transparent inks. Also, 44 pages of pictorial application of the medium, by leading artists. 250 pages, \$15.

GENERAL

160. **Motivation in Advertising: Motives that Make People Buy.** Pierre Martineau. A thorough analysis of the consumer as a human being: how he behaves, why he buys, what factors in advertising actually influence him. How emotions overrule logic, how to appeal to emotions, the role of semantics and symbolism in influencing purchases. \$5.50.
174. **Photomechanics and Printing.** J. S. Mentle and Gordon L. Monsen. Definitive work on the printing processes by two of the country's greatest authorities in plate-making and printing. Fully illustrated 400-plus pages. Up to the minute data on original copy for reproduction, photographic materials and equipment, color reproduction, all processes. Fully indexed. \$15.
175. **Color . . . How to See and Use It.** Fred Bond. Spiral bound, hard cover technical study in simple language of the principles of color relationships and associations. Basic procedures in solving color problems, for photographers, artists, industrial designers, teachers and students. Author has been a photographer, color consultant, author and lecturer on the subject for more than 30 years. Includes 19 pages of color plates, 53 b/w, envelope of hue selector masks. \$8.75, plastic bound \$9.75 in case.
190. **New Horizons in Color.** Faber Birren. Again available, the 1955 book which examines all known systems of color and color harmony. Over 150 illustrations, 6 in full color, and 2 pages of color chips. For over 25 years the author has been an authority on color and how it affects vision, emotion, psychology. \$10.
192. **The Status Seekers.** Vance Packard. Exploration of class society in America, and a more carefully documented less popularized treatment than Hidden Persuaders. A good job of pulling together and interpreting readably the serious work in this field. For all in the business of communicating. It adds to our understanding of the people who are the target of our headlines, illustrations, designs and symbols. \$4.50.

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booknotes

DUBUFFET, Michel Ragon. Grove Press. \$1.95
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DIRECTIONS

by Stephen Baker



are young art directors the best ones?

The product image of The Young Art Director is something like this: *He has the vitality of youth. As yet his spirit is unbroken; he is unharmed by the brutal routine of the advertising business. He works harder. His goals are still ahead of him—a home in the suburbs, a washing machine for his wife. He welcomes change. His ideas are fresher, less dependent on what has been done before.*

In contrast, the concept of the older creative person (in advertising, anyone over thirty is middleaged) goes something like this: *Shortly after 5 p.m. he leaves to be with the kids while they're still up. He has a cynical attitude toward advertising and knows too many reasons for not doing things. He is suspicious of creativity. He won't go out of his way to explore possibilities; he finds the one safe solution and is done with it. His limited stamina doesn't permit too many overtime hours. He is more expensive than the younger man, dollar for dollar less productive.*

Both descriptions have a grain of truth, just enough to make them sound completely true. Of course, they are not

completely true. People cannot be that neatly pigeonholed.

We know agency presidents whose minds are as sprightly as those of kids just out of school. Among creative directors, antiquated as some may be in terms of age, there are those who still view the world with the wide-eyed wonder of someone seeing it all for the first time. Some copy and art chiefs, almost as old as mummies, are the perpetuators of the young, creative spirit that makes their departments famous.

Just as there are young old people, there are old young people. It usually begins to show at an early age. There are many fidgety youngsters who impress onlookers as The Young Men Going Places, but further study will reveal they are already old. If a young man has no curiosity, he is old. If he thinks his education has ended and he is in his cashing-in period, he is old. If he is not skeptical and indiscriminately adopts ideas thought out by others, he is old. If he is not creative as a young man, he will probably never be; if he is creative,

chances are he will remain so for the rest of his life.

We don't think a man's age is a matter of chronological calculations. True, a sixty-year-old veteran of advertising will want to spend some of his nights in bed. He may no longer excel at deep sea diving. But this hardly makes him less productive. Contrary to what some people think, the number of hours spent at the office are not always commensurate with the output. There are a number of lucky geniuses who can accomplish in a few concentrated hours what would take days for someone else. And even lesser brains can put in a full day's work in eight hours; it's being done.

The best kind of art directors are those blessed with an ever-young restlessness, a creative spirit tempered by judgment—and judgment improves with experience.

We believe that young art directors make the best art directors. But a man can be young at age thirty, forty, fifty or sixty. It depends on his approach to life. Once young, always young. ●